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HANDBOOK OF PAINTING.

THE

ITALIAN SCHOOLS.

BASED ON THE HANDBOOK OF KUGLER.

ORIGINALLY EDITED

BY THE LATE SIR CHARLES L. EASTLAKE, P.R.A.

FOURTH EDITION.

REVISED AND REMODELLED FROM THE LATEST RESEARCHES,

BY LADY EASTLAKE.

With Illustrations.

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BOOK IV.—*Continued.*

THIRD STAGE OF DEVELOPMENT.

MASTERS OF THE FIFTEENTH CENTURY AND THEIR FOLLOWERS.

CHAPTER III.

SCHOOLS OF UPPER ITALY.

AMONG the Florentines the study of form was chiefly pursued on a principle of direct reference to nature, their especial object being the imitation of the appearances and circumstances of life. A similar tendency showed itself also in certain painters of Upper Italy, for instance in *Vittore Pisano*, called *Pisanello*, a Veronese (year of birth unknown, but still living in 1455), who was both medallist and painter. He laboured in Venice on a fresco in the great Council Hall, afterwards replaced by a canvas picture by *Luigi Vivarini*—in Ferrara—in the Castello at Pavia—and in Rome, where he completed works left unfinished by *Gentile da Fabriano*, in St. John Lateran. All these have perished, but specimens in fresco, more or less ruined, exist in Verona—viz.: an Annunciation in S. Fermo Maggiore, signed “*Pisanus pinxit*,” and a fresco, placed too high to be investigated, in S. Anastasia—St. George mounting his horse to fight the Dragon.* The style of *Pisano* partakes of the tenderness

* There is no proof that *Pisano* was the author of the two pretty but feeble pictures usually assigned to him; one in the Verona Gallery, the other belonging to the late Dr. Bernasconi. Both represent the Virgin and Child attended by angels, and with accompanying animals

and grace of *Gentile da Fabriano*, with that predilection for introducing animals which characterised the Veronese painters and which may be considered the legacy of the school of miniaturists who especially flourished in Verona. The only example by which the painter can be fairly judged is the small signed picture presented to the National Gallery and formerly in the collection of Sir Charles Eastlake—the Virgin and Child in glory above, with St. Anthony of Padua with his boar, and St. George with his horse, below. This is believed to have been executed for his patron Leonello d'Este of Ferrara, whose head is perpetuated in *Pisano's* medal. This picture displays the hand of an undoubtedly great artist, with a fine feeling for colour, and with that careful modelling and severe drawing in the heads of the Saints, especially in that of St. George, proper to a medallist.* The same practice of embossed ornaments, seen in *Gentile da Fabriano*, and in the Murano school, is observable here.

Giovanni Oriolo was evidently a pupil of *Pisano*. A portrait of Leonello d'Este, of agreeable character and colour, in the National Gallery, is signed with his name.

Stefano da Zevio, a weak painter, known to have been forty years of age in 1433, was a cotemporary and follower of *Pisano*. He was a miniaturist, and grandfather to *Girolamo dai Libri*. A fresco by him, signed "Stefanus pinxit," is above the side portal in S. Eufemia, Verona; a picture in tempera, an Adoration of the Kings, similarly signed, and dated 1435, is in the Brera.

Other names, representing still feebler hands, are those of *Giovanni Badile*, *Girolamo Benaglio*, and *Cecchino*. Signed pictures by *Badile* and *Benaglio* are in the Verona Gallery. *Cecchino* is also seen in a signed work in the Cathedral at Trent.

The study of form was very differently developed in Padua. Here the influence of antique sculpture, producing an aim

and flowers, executed in the gay and delicate tones proper to a miniaturist, but with a form of outline furthest removed from the style of a medallist.

* The medals of *Vittore Pisano* are well known. For a list of his principal works of this kind, see Paolo Giovio and Vasari.

at ideal beauty, and combined with a close and realistic imitation of nature, raised a school of remarkable power and character. This direction may be compared with that already spoken of as existing among the cotemporaries of the celebrated sculptor *Niccolò Pisano*; but it is more decided in the Paduan school of the fifteenth century, which shows little impress of Byzantine or even Giottesque influence. The occasional imitation of the antique, which we have remarked among the Florentines of the fifteenth century, is to be considered as merely accidental, or may perhaps be ascribed to a direct influence of the Paduan school.

This school has consequently the merit of having been chiefly instrumental in introducing the rich results of an earlier, long-forgotten excellence in art (viz. the remains of antique sculpture) to modern practice, and of having led the way in applying them. We shall seek, however, in vain for a deeper comprehension of the idealising principle of classic art. What the Paduans borrowed from the antique was limited at first to mere outward decoration, and subsequently to the desire for the utmost possible plastic representation of form. This tendency was also doubtless furthered by the works of *Donatello* existing in Padua—the bronze bas-reliefs in the Santo, and the equestrian monument to Gattematata. In truth the peculiarity of this school consists in a style of conception and treatment more plastic than pictorial. The forms are severely and sharply defined: the drapery shows the outlines of the body by clinging to the figure. The general arrangement more frequently resembles that of basso-relievo than of rounded groups. The accessories display in like manner a special attention to antique models, particularly in the architecture and ornaments: the imitation of antique embellishments also is very perceptible in the frequent introduction of festoons of fruit in the pictures of this school. It is worthy of remark how the study of antique sculpture, combined with the naturalising tendency of the day, led to an exaggerated sharpness in the marking of the forms, which sometimes bordered on excess. In the drapery, the same imitation led to the use of a multitude of small

sharp, oblique folds, which break the large flowing lines, and sometimes even injure the effect of the leading forms.

The founder, in some measure and in an inferior sense, of this school, was *Francesco Squarcione*, 1394–1474. This artist was born and bred to the calling of an embroiderer—one of no small importance at that period, and closely allied to the practice of art. He is stated to have travelled in Italy and Greece and to have collected specimens and made drawings from objects of ancient art. On his return to Padua he started a school richly furnished with such models, which soon became largely frequented. At the same time he seems to have had but small ability himself as a painter, but to have officiated rather as undertaking, by means of his staff of pupils and workmen, to execute commissions of various kinds, ranging from designs for altar-cloths and *tarsia*, to the grand works of the Eremitani Chapel. It is difficult to identify any certain work existing by *Squarcione*, though his name is liberally given to productions of peculiar unattractiveness. An altar-piece in the Paduan Gallery, and a Virgin and Child in the Casa Lazzara, are both assigned to him. The latter is signed “Opus Squarcioni pictoris.” These two show a dissimilarity only to be reconciled by supposing one or both to be the work of a scholar—the master’s name being attached to whatever issued from his school.*

The list of *Squarcione*’s scholars includes names we must allude to here—such as *Niccolò Pizzolo*, *Bono Ferrarese*, *Ansuino of Forlì*, and *Marco Zoppo*; who are believed to have all assisted in the frescoes of the Eremitani Chapel—a great work undertaken by *Squarcione*, and finished about 1459–60. Of these artists, *Pizzolo* is considered to have been the foremost. He is believed to have laboured with *Fra Filippo*, in the chapel of the Podestà at Florence, and also to have served under *Donatello* in the church of Il Santo at Padua. According to Vasari, *Pizzolo* executed the subject of the First Person of the Trinity among Saints in the semidome of the Eremitani Chapel, and the Assumption

* The signature of *Squarcione* on a small picture of the Madonna and Child, with patron, in the Manfrin Collection, Venice, is now pronounced to be a forgery.

of the Virgin supported by cherubs, on the apsis below. In this latter work a marked affinity to *Mantegna* is seen, whom he preceded by many years in age, and who is stated to have been influenced in early youth by *Pizzolo's* example. *Pizzolo* is recorded by Vasari to have perished while yet young in a street brawl.

Bono Ferrarese, obviously a native of Ferrara, has signed his name "Opus Boni" to the St. Christopher with the Infant Christ on his shoulder in the upper course of frescoes on the right wall of the chapel. Little is known of him. A small picture in the National Gallery, a St. Jerome in a landscape, bears witness to his having been a pupil of *Pisano*, being signed "*Bonus Ferrariensis Pisani Discipulus.*"

The part taken in this chapel by *Marco Zoppo*—known as *Marco Zoppo di Squarcione*—is not defined, though he is believed to be the author of St. James Curing the Cripple in Presence of the King. A small picture in the Manfrin Collection—the Virgin nursing the Child—a very grotesque work, with festoons of fruits and half-nude boys playing on musical instruments, is signed "Opera del Zoppo di Squarcione." A picture of the Madonna enthroned, in the Berlin Museum, bears his signature and the date 1471. This is equally grotesque in character, and rendered still more so by its large size. A work of more attractive class—St. Domenick as founder of the Rosary—is in the National Gallery.

Ansuino of Forlì, like *Pizzolo*, is more Mantegnesque in character. He executed St. Christopher surrounded by his votaries, in the Eremitani, which is signed "Opus Ansuini." Little else is known of him except that he also laboured with *Fra Filippo* in the chapel of the Podestà.

Another *Squarcione* scholar, who does not appear in the Eremitani chapel, is *Gregorio Schiavone*—a Dalmatian—a very quaint painter, after the manner of *Marco Zoppo*. He also gives the signature of the *Squarcione* atelier. A picture in the Berlin Museum is signed "Opus Selavoni Dalmatici Squarcioni." He is known also by a signed picture in the National Gallery.

Other workmen in the same widely extended *bottega* were

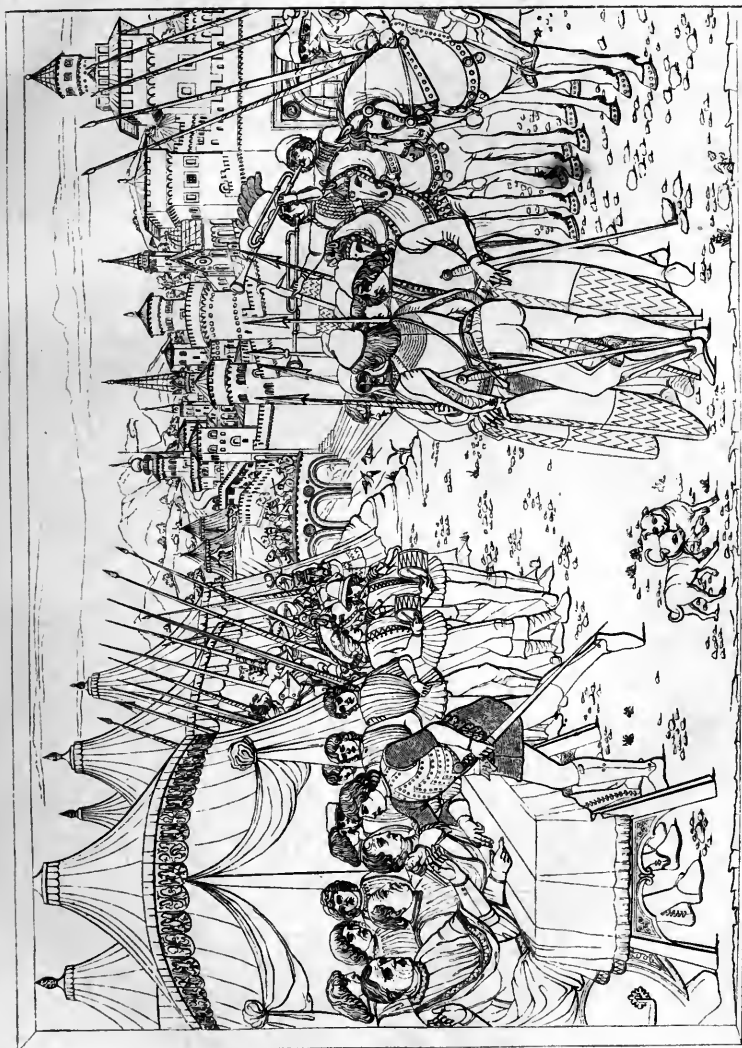
Dario and *Girolamo da Treviso*, and the *Canozzi*, known as *Lorenzo* and *Cristoforo da Lendinara*. The first-named decorated house-fronts with coarse frescoes seen in Conegliano and Treviso—the last were known for their designs in *tarsia* for stalls in choirs.

Jacopo Montagnana is a Paduan who laboured in the Gattamelata Chapel in the Santo; also in the town-hall of Belluno on frescoes of classic subjects. These have perished, but exist in the form of engravings, which show spirited compositions (see woodcut). *Montagnana* is later than *Mantegna*, and was classed by Vasari among the pupils of *Giovanni Bellini*. His signature and the date 1495 are seen on the greatly ruined decorations of an old chapel in the Episcopal Palace, Padua.

The name of *Bernardino Parentino* is attached as scholar both to *Squarcione* and *Mantegna*. He is seen in a signed picture of Christ Bearing His Cross, with St. Jerome and a bishop, in the gallery at Modena, and in three scenes from the lives of SS. Anthony and Louis in the Doria Palace, Rome. Various inferior works ascribed to *Mantegna* may be fearlessly distributed among the names given above.

We now come to the true founder of the great Paduan school, *Andrea Mantegna*, one whose strength made itself felt in almost every school of Italian art, and from the connection with whom all these men, as well as *Squarcione* himself, derive their chief importance. And here we must remind the reader that whatever advantage of models *Mantegna* may have derived from *Squarcione's* workshop, his real forerunner in art was *Jacopo Bellini*, subsequently his father-in-law—of whom we shall speak further—between whose art, as seen in existing works, and that of *Mantegna* a far closer affinity is traceable than any that can be supposed to have existed between *Squarcione* and *Mantegna*.

Andrea Mantegna was born in Padua 1431, died 1506. His parentage is not known, but his subsequent connection with *Squarcione* is accounted for by the fact that he was regularly adopted by that artist in 1441. No more remarkable painter than *Mantegna* has lived. He combined an intensely realistic tendency with an ardent love of the antique, adding to these



From a fresco in the Town-hall of Belluno, by Jacopo Montagna.







S. EUFEMIA, by Mantegna, Brera.

great powers of invention, a solemn poetry of feeling, the grandest expression of passion, and a mastery of hand which is almost unique. Whoever has learned to relish this great master will never overlook a scrap by him; for while his works sometimes show a certain austerity and harshness bordering on grimace, they have always a force and an energy of will which belong to no one else. In power of drawing the human figure, *Mantegna* is almost unrivalled, though his figures are occasionally too long. His hands and feet have the precision of sculpture, and his powers of action range from the most vehement to the most tender. In the treatment of the human features no problem was too difficult for him, and in the expression of uncontrolled emotion, such as his St. John roaring aloud with anguish in his etching of the Entombment, an attempt which in most hands would degenerate into a mere contortion, he preserves a dignity which redeems him from caricature. His drapery is always sculptural, and of the highest order of beauty of arrangement, sometimes clinging to the form in a multitude of minute folds, and finished in lights, half lights, shadows and reflections, with the most patient truth. *Mantegna* was a tempera painter, of harmoniously broken tones; his draperies frequently of shot colours and watered stuffs; but with little attempt at those rich and deep effects which by the practice of oil his later Venetian contemporaries initiated.

The chronological course of *Mantegna's* labours is now not easily traceable. The St. Luke in the Brera*—a picture in compartments, with eight Saints and a Pietà, on gold grounds, grouped round the Evangelist—known to have been painted for S. Giustina of Padua in 1454—is already a decided specimen of his fine and peculiar qualities. S. Eufemia, a statue-like figure of exquisite drapery, with a sword in her breast (see woodcut), and a portly bishop in full canonicals, have all his scrupulous accuracy of outline and details. Another picture of the time is the single figure of S. Eufemia in the Naples Museum, which has much darkened and otherwise suffered.

The picture of the Virgin and Child, in the Casa Scotti in

* See 'Pinacoteca di Milano,' vol. ii., Scuola Mantovana.

Milan, is now pronounced to bear a false inscription of his name, and is believed to be the work of *Liberale*.

The great works of *Mantegna's* youth were a portion of the frescoes in the Eremitani Chapel at Padua, undertaken, as described, by *Squarcione*. *Mantegna's* hand is readily distinguishable in the histories of SS. James and Christopher. Of these, three of the former—St. James baptizing, the same Saint before the Judge, and again blessing a Convert on his way to Martyrdom (see woodcut)—and two of St. Christopher—the martyrdom of the giant Saint, and the removal of the body—are his. In the subjects of St. James, the qualities and great range of *Mantegna's* art—viz. stately and sculpturesque composure, momentary action, and realistic detail and simplicity—are seen in marvellous combination. The figures are at once monumental and portrait-like; the children, introduced, full of nature; the architecture and accessories of the grandest antique taste; while the cobbled sole of the shoe of the convert who kneels before St. James with his back to the spectator, is only mentioned here as showing how well *Mantegna* could afford to give the most servile and accidental detail. In the picture of St. Christopher bound to a tree, and shot at by archers, the figure of the Saint is almost obliterated; one of the feet still remaining shows the severe anatomy which was familiar to the great master. The archers aim at him from under a rich *pergola* of vines; at the window of a massive building, with antique rilievi and inscriptions, spectators appear, one of whom, the judge, is wounded by an arrow miraculously diverted from its course.

The dead body of the giant Saint, dragged away by ropes, is almost as much ruined, but nothing can obliterate the grand foreshortening of the figure, which is one of the most remarkable feats of modern art. In these frescoes *Mantegna* worked out many a problem of perspective, showing equally the as yet imperfect development of the art and the untiring patience with which he tested it. Finally, the execution of these works shows a care and finish rarely before applied to fresco—a monument, however ruined, of the energetic perseverance of the master.



HISTORY OF ST. JAMES; by Andrea Mantegna, Eremitani Chapel, Padua.



To this period of exquisite finish belongs the altar-piece at S. Zeno, at Verona, once over the high altar, but now placed at so great a height in the choir as only to be satisfactorily seen with a ladder. This represents the Virgin and Child on a marble throne, with four grandly draped Saints on each side, in a classic portico, with festoons of fruits and coral overhanging. Eight infant angels, of the utmost beauty of form and execution, are playing and singing on each side of and below the throne. This picture, carried off to Paris by Napoleon, was restored to Verona without its fine predella, the centre-piece of which—the Crucifixion—remains one of the chief ornaments of the Louvre; while the Christ in the Garden and the Ascension made their way to the Museum at Tours.

The Agony in the Garden, in the late Mr. Baring's collection, formerly in the Fesch Gallery, belongs to this decade between 1450 and '60. This is a marvellous combination of the fantastic and the realistic, with fine drawing, foreshortening, and drapery in the figures of the sleeping apostles.

A triptych, slightly concave, in the Tribune of the Uffizi—the Adoration of the Magi, the Circumcision, and the Ascension—is another specimen of solemn grandeur of conception, combined with the minutest finish; *Mantegna's* finish being never mere labour, but simply the conscientious satisfaction of the keenest eye and most intelligent hand.

About 1470 *Mantegna* is believed to have entered the service of Lodovico Gonzaga, and to have removed from Padua to Mantua, where he chiefly resided for the rest of his life. Remains of frescoes by him are seen here in a room called the Camera degli Sposi, in the Castello del Corte, representing events in the Gonzaga family; these are greatly injured, and reduced to a cold iron colour, though showing in parts the hand that never failed in mastery of drawing. The ceiling, which simulates an elaborate dome with a circular opening to the sky in the centre, surrounded by a balustrade over which figures of children look down into the room, is celebrated as a specimen of foreshortening from which later masters derived inspiration. The date of this work is 1474.

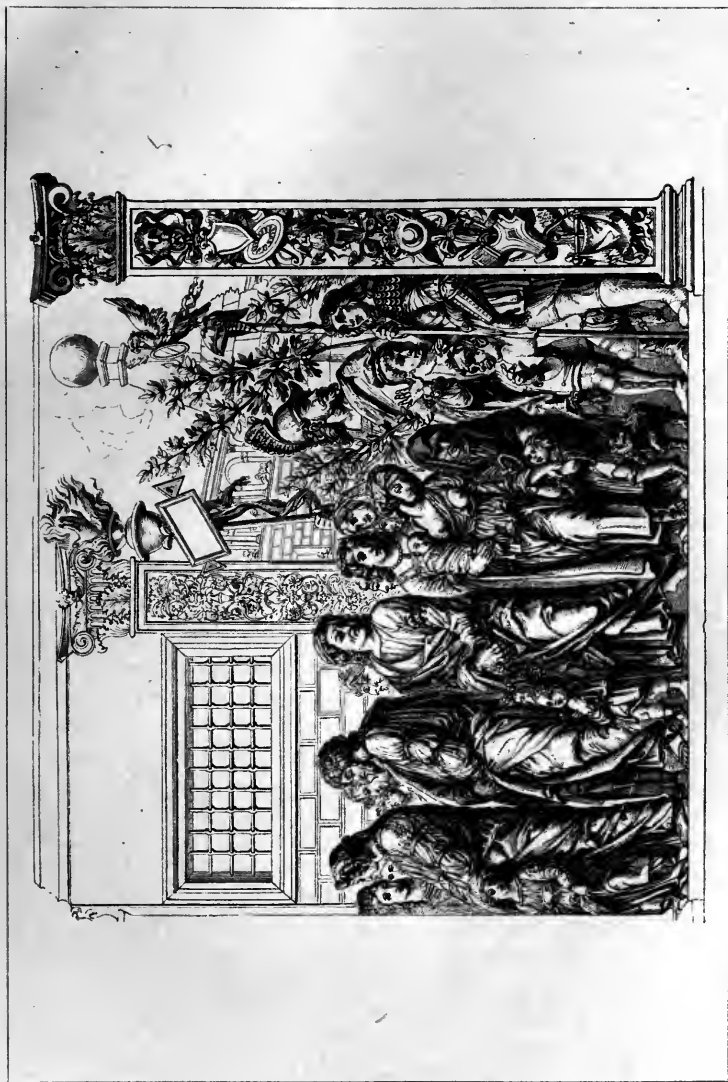
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It was at Mantua that the master executed a series of nine canvases of large size, called the Triumphs of Julius Cæsar, now preserved in Hampton Court Palace in an irrecoverable state of dilapidation and repaint, but still retaining an imperishable character of grandeur. (See woodcut.) These represent a Roman triumphal procession, with captives, men, women and children, tributes of oxen, sheep, elephants and other animals, carts laden with classic spoils, statues, busts, breastplates, weapons, &c., many of which are known to have formed part of *Mantegna's* own collection. These important works were executed as decorations for the theatre at Mantua. From Mantua *Mantegna* was invited to Rome by Pope Innocent VIII., where he remained two years, chiefly engaged in frescoing the Chapel of the Belvedere in the Vatican, subsequently barbarously destroyed by Pope Pius IV.

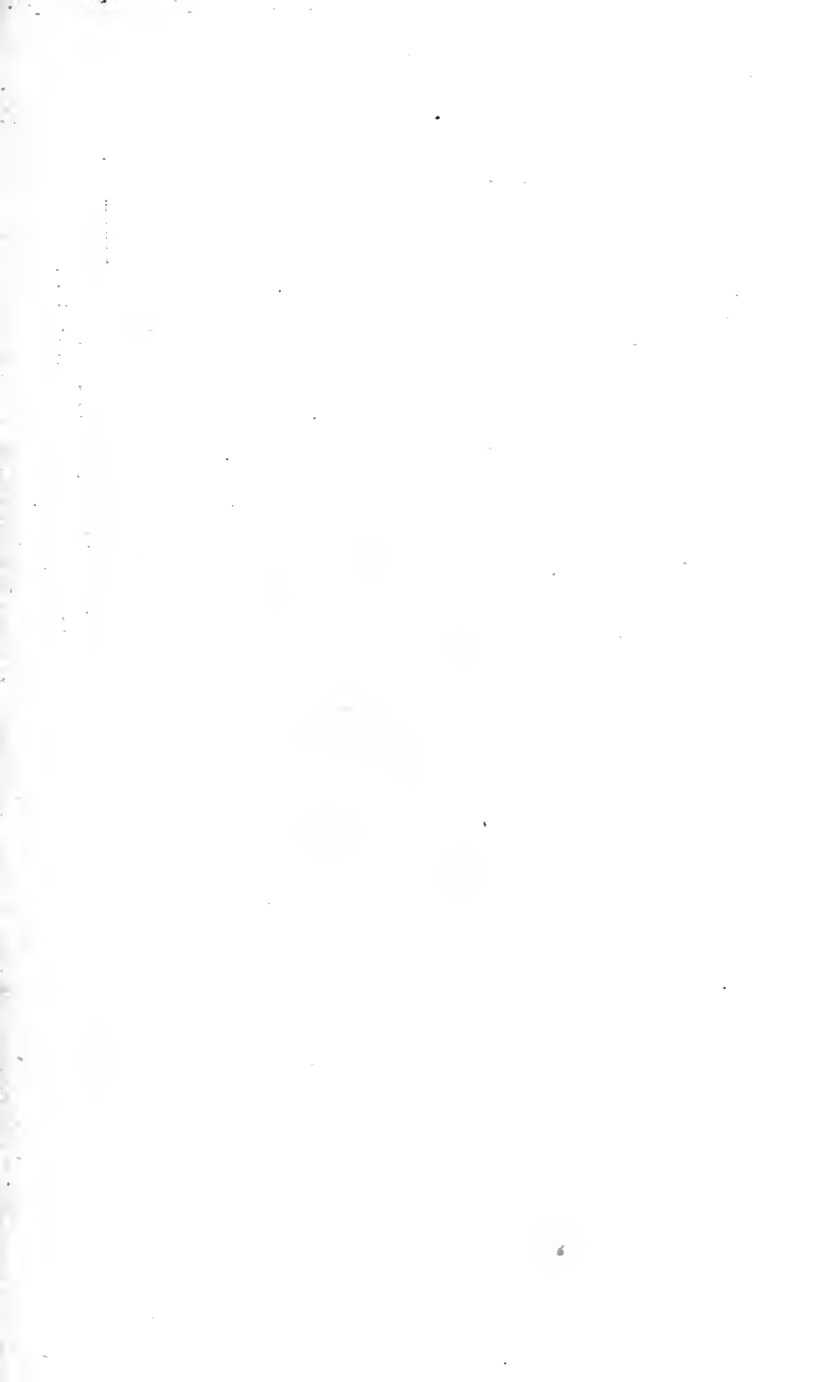
The most important of *Mantegna's* easel pictures, is the large altar-piece in the Louvre, called the Madonna della Vittoria. The Madonna and Child are here seen enthroned beneath a dome of foliage and a grand pendent of coral, with Francesco Gonzaga and his Duchess kneeling below, and Saints and an Archangel, St. Elisabeth and the Baptist, at the sides. This picture was painted in commemoration of a victory supposed to have been obtained by Gonzaga over Charles VIII. of France.

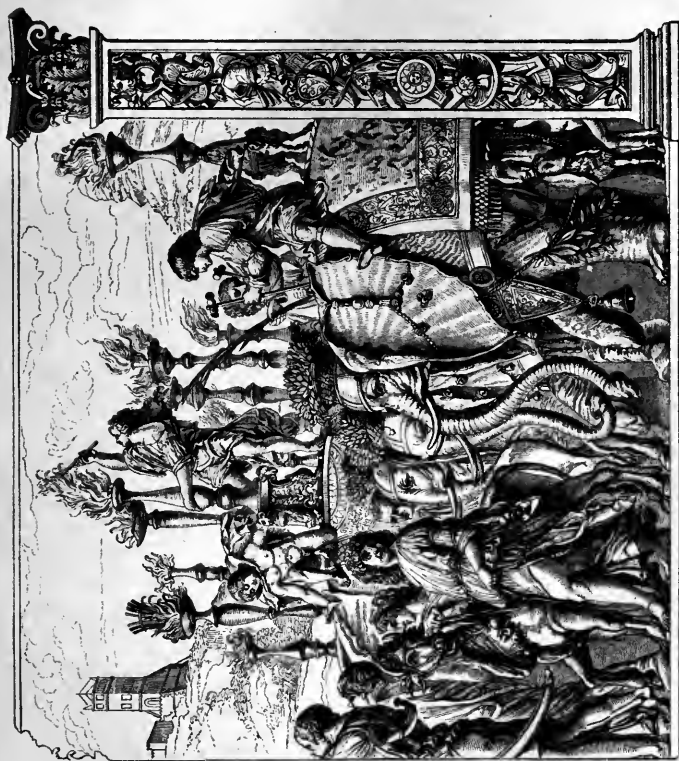
Another large work, the Assumption, with numerous cherubs, now in possession of the Marchese Trivulzi at Milan, also belongs to this later time; and though each of these last works displays portions unmistakably by his hand, it is evident that his son, *Francesco Mantegna*, as well as others, worked upon them.

Smaller easel pictures scattered in various galleries give better opportunities of studying the master's excellencies. The following are especially noteworthy: A small Madonna and Child, in the Uffizi, of the tenderest beauty; a fine picture of five figures—the Madonna and the entirely nude Child standing on her lap, SS. Joachim and Anna, and the little Baptist below, in the collection of the late Sir Charles Eastlake; a Man of Sorrows with angels, in the Copenhagen Gallery; a marvellously foreshortened Dead Christ, bewailed

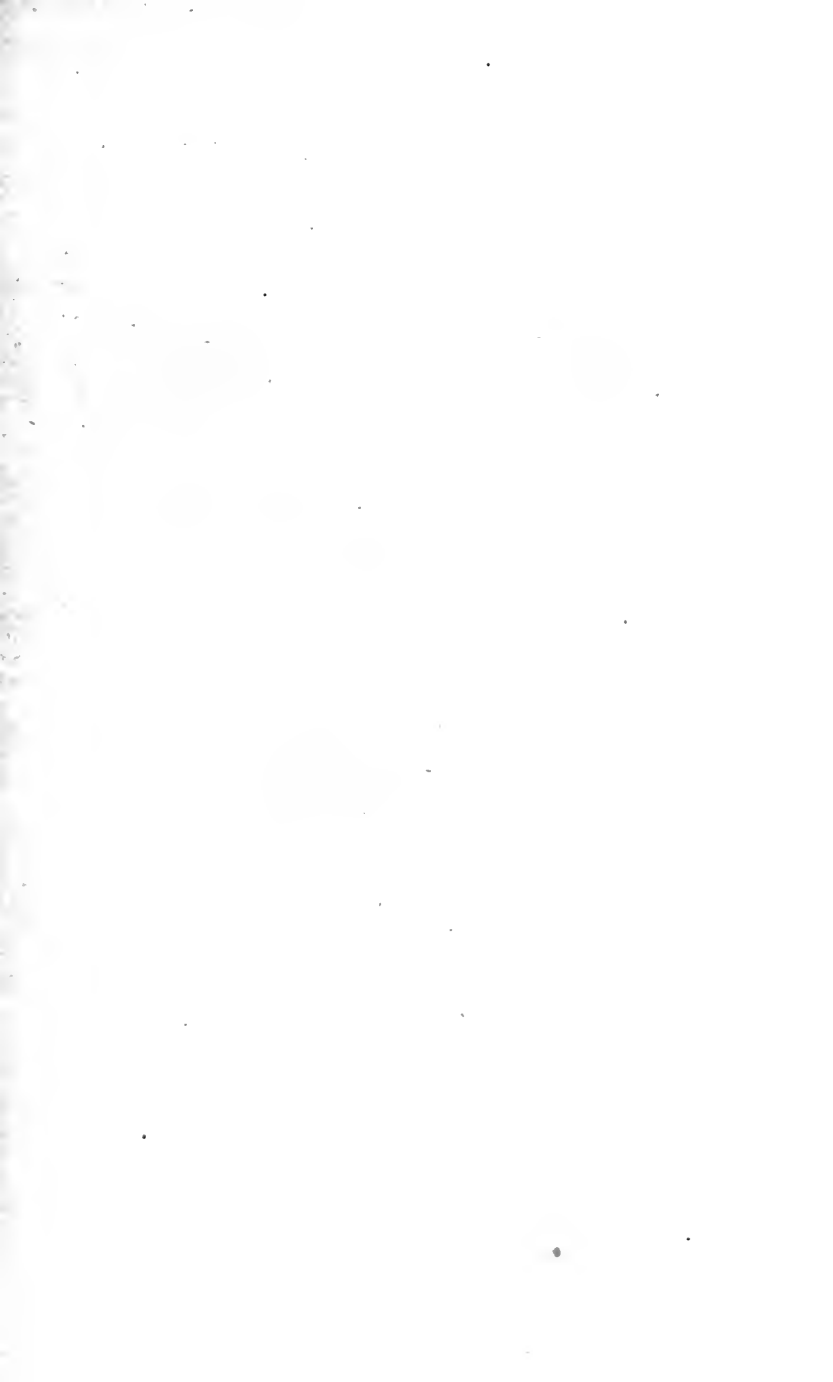


Compartment from the TRIUMPH OF JULIUS CÆSAR; a series of coloured designs by Andrea Mantegna,
at Hampton Court.





Compartment from the TRIUMPH OF JULIUS CÆSAR; a series of coloured designs by Andrea Mantegna,
p. 288. No. 2.
at Hampton Court.







PIETÀ; ascribed to Andrea Mantegna. in the Berlin Museum.





INCIDENT IN LIFE OF SCIPIO; in chiaroscuro by Andrea Mantegna, now in the National Gallery.

by the Maries, in the Brera; a Madonna and Child, in the Lochis-Carrara Gallery at Bergamo; a Presentation, in the Berlin Museum, and a Dead Christ also there, attributed to him, of which we give a woodcut. Two pictures in the Louvre, of allegorical import, "an Allegory of Parnassus" and "Wisdom victorious over the Vices," have great beauties, though perhaps not entirely by his hand.

Some works are believed to have been left unfinished at the master's death, among them the St. Sebastian at La Motta; also the monochrome of an incident in the life of Scipio (see woodcut), and the Virgin and Child enthroned between the Baptist and Magdalen—two works of the highest order—both in the National Gallery.

Mantegna as an engraver takes an equally extraordinary rank in the records of art. His engravings embody, more exclusively even than his pictures, the knowledge and unfaltering decision of his hand. He engraved parts of his Triumphs of Julius Cæsar; otherwise, his plates exhibit subjects not treated by his brush. Among them the Entombment, already mentioned, is unique in grand and passionate action.

Mantegna married Niccolosia, the daughter of *Jacopo Bellini*, and there is no doubt that the close intimacy represented by this connection extended to the atelier. If *Mantegna* in his early years derived influence from the art of *Jacopo Bellini*, he repaid it in full measure to his brother-in-law *Giovanni*, the head of the great Venetian school. *Mantegna* died in 1506, and was buried at Mantua. His bronze bust, a head of great power, is seen on his monument in S. Andrea, Mantua.

Mantegna's two sons, *Lodovico* and *Francesco*, were his scholars, though no certain works can be assigned to them. The "Noli me tangere," in the National Gallery, and a companion work belonging to Lady Taunton, are supposed to be by *Francesco Mantegna*.

The influence of *Mantegna's* art was universal through the north of Italy, showing itself in combinations and crosses with other minds and races which are deeply interesting to trace. Reserving the great Venetian generations of art for

another chapter, we take in succession the other towns which sent forth painters who display various modifications of the Mantegnesque stamp.

Vicenza comes first.

Francesco Verlas, a Vicentine, shows a mixture of the Peruginesque with the Paduan character, which does little credit to either. He is seen in the Brera, in a signed picture, dated 1511.

Giovanni Speranza, of whom no dates have been preserved, is stated by Vasari to have been the pupil of *Mantegna*, but it is doubtful whether he was more than an admirer of his works. Two signed altar-pieces by him are in existence, one at the church of St. Giorgio at Velo, in the province of Vicenza, the other in the Vicenza Gallery. The last reproduces in some respects the Assumption by *Pizzolo*, in the Eremitani Chapel. *Speranza* appears in some panels as an oil painter, and is sometimes difficult to distinguish from a better artist, the next on our list.

Bartolommeo Montagna, a Brescian, settled early in Vicenza. His time of birth is uncertain, but he began to be known as a painter between 1470 and '80. His art is distinct in character, with a firm outline and a bold and severe hand; his colour is low, but bright and gem-like, and his eyes finely drawn and widely open. His works are not rare. An altar-piece in the Brera has something of the vigour of *Carpaccio*, with a Mantegnesque grandeur. It represents the Virgin and Child enthroned below rich architecture, with SS. Andrea and Monica on one side, and SS. Ursula and Sigismund on the other. Three angels with musical instruments below (see woodcut). *Montagna* has two altar-pieces in the Venice Academy, the Virgin and Child between SS. Sebastian and Jerome; and Christ between SS. Rock and Sebastian; both somewhat rugged, but of characteristic force. A fine altar-piece, signed, the Virgin and Child enthroned, with four Saints and two angels below, is in the Seminario, Padua; another Virgin and Child, with S. Onofrio and the Baptist and three angels, is in the Certosa, Pavia. A Presentation is in the Vicenza Gallery, and a Pietà with Saints, at the Monte Berico, Vicenza. These last are fine



THE MADONNA ENTHRONED; Altar-piece by Bart. Montagna, Erera.

examples of his masculine style. *Montagna* died in 1523. His son *Benedetto* was also a painter, far inferior to his father. A picture by him, signed and dated 1528, is in the Brera.

Giovanni Buonconsiglio, called *Il Marescalco*, dates from Vicenza, but was well known in Venice, and in the neighbouring territory. He painted at first chiefly in tempera. His works in this medium are the most Mantegnesque in character. Later, he adopted oil, and is believed to have worked under or with *Antonello da Messina* at Venice. Signed altar-pieces by him are in the Vicenza and Venice academies; also in S. Giacomo at Venice, and in S. Rocco, Vicenza. Some of his later works have an extreme warmth of tone. *Marescalco* was still living at Venice in 1530.

Marcello Fogolino has left some rather feeble works in Vicenza. His later pictures show the example of *Bernardo Licinio*, and also that of the school of *Raphael*.

Verona acknowledged the influence of *Mantegna*, even more than Vicenza.

Liberale, born 1451, was brought up as a miniaturist, and examples of his art in that form are preserved in the cathedral at Siena, and at Chiusi. Subsequently he devoted himself to oil painting, striving to follow after *Mantegna*. It is believed, as already said, that the Madonna picture in the Casa Scotti, at Milan, which bears a false inscription of *Mantegna's* name, is by *Liberale*. His manner is generally minute and cold, with the frequent introduction of animals, a Veronese characteristic descended from *Pisano*. His hand is seen in S. Anastasia and in S. Fermo, Verona. Also in a St. Sebastian in the Brera.

Falconetto (1458-1534) was versed in the principles of antique architecture, and in this respect shows his affinity to *Mantegna*. He is seen in frescoes in S. Fermo and in S. Pietro Martire, Verona. His pictures are few and exaggerated in character; for instance, Augustus and the Sibyl in the Verona Gallery.

Niccolò Giolfino. Of this master little is preserved or known. Injured frescoes by him are in the Verona

churches, in S. Zeno, S. Anastasia, and S. Maria in Organis. A predella picture in two parts, portraits of the Giusti family, is in the National Gallery.

Francesco Bonsignori (erroneously called by Vasari, *Monsignori*), sometimes called *Francesco da Verona*, is believed to have been a native of Verona (1455–1519), and to have been *Mantegna's* pupil at Mantua; a Virgin and Child, half the size of life, now in the Verona Museum, is signed and dated 1483. A large picture of Madonna and Saints in S. Fermo, Verona, is signed and dated 1484; below the throne is a fine profile of the *Donatrice*. The head of an elderly man, in the National Gallery, the signature on which settled the question between *Bonsignori* and *Monsignori*, dated 1487, takes us back to the finest individuality of the early Florentines. It is executed in delicate but forcible tempera. A fine specimen of the master's smaller altar-pieces, in which a Mantegnesque character is discernible, is in the possession of Mr. Layard. Later in life he was influenced by the softer feeling of *Lorenzo Costa*, the Ferrarese painter, who settled at Mantua. Pictures in the Mantua Gallery illustrate this phase.

Giovanni Francesco Carotto (1470–1546). He was apprenticed to *Liberale*, but subsequently resided in Mantua, and took an active part in the later productions of *Mantegna's* atelier. The Virgin, Child, and Baptist, in a landscape with lemon-trees, in the Modena Gallery, is a Mantegnesque production. Works of this class are in the Städel Institute, Frankfort, and in the Berlin Museum. On his return to Verona, previous to 1508, *Carotto's* works assumed a more local character. He is seen in the public galleries of Verona and Mantua; and a picture of the Virgin in glory, adored by Saints, in S. Fermo, Verona, dated 1528, shows the maturity of the sixteenth century. In warmth of colour and in action of Infant he is sometimes Correggiesque.

Domenico Morone, called *Pellacane*, because his father was a tanner, was born at Verona, 1442. Little is known of him, except that he was the author of frescoes in S. Maria in Organis, which have perished. His chief importance in art is represented by his son *Francesco Morone* (born 1473, died

1529), who signs himself "*Franciscus filius Domenici de Moronis*," and who studied *Mantegna* for drawing, and *Montagna* for colour. His best works are frescoes in the sacristy of S. Maria in Organis (Verona), the designs for which are freely adopted from *Mantegna's* Camera degli Sposi, at Mantua. He is seen in a large picture on canvas, Virgin and Child with two Saints and two angels, in the same church, signed, and dated 1503. A similar picture is in the Brera, dated 1504. A fresco of the year 1515, on a house near the Ponte delle Navi at Verona (see woodcut), affords a charming specimen of his study of *Mantegna*. *Francesco Morone* has little grandeur in his oil-pictures. His colouring is inharmonious and cold, but he is distinguished by a certain grace and gentleness of expression. He is seen in the Berlin Museum, and in the National Gallery.

Girolamo dai Libri (1474-1556), bred as a miniaturist. Our woodcut shows an early picture, executed at sixteen years of age in the church of Malvesine, on the Lago di Garda. The gay colours and the distant view of Verona have the character of a miniature. Later works show a strong Mantegnesque influence, probably imported by *Carotto*. A specimen is seen in Hamilton Palace, a large altar-piece with Madonna and Child and four Saints, originally painted for S. Leonardo, Verona. The colouring, owing probably to injudicious cleanings, is inharmonious. The Madonna and Child in the Berlin Museum, and the same subject in S. Giorgio, Verona, show a close resemblance to *Francesco Morone*. Later, *dai Libri* derived a better colour and a larger feeling from *Paolo Moranda*, and appears in his highest development in two altar-pieces in the Verona Gallery, and in an interesting picture in the National Gallery.

Paolo Moranda, called *Cavazzuola* (1486-1522), is the chief pride of the Veronese school, into which he infused a higher life and a fine system of colouring. This youthful master is seen to great advantage in a series of five subjects from the Passion—almost the last instance in which this subject is treated with the passionate earnestness of the

early masters—now in the Verona Gallery. The Christ carrying his Cross, and the Deposition, are the most remarkable of the series. Of the Deposition, Sir C. L. Eastlake says, "Admirable in all respects; good drawing, characters, and drapery, forcible and true colour, and expressions remarkably true and unaffected."* *Cavazzuola* is well represented in the National Gallery by a St. Rock, and by a Madonna and Child with angels. His colouring is low, forcible, and gem-like, with a certain affinity to *Montagna*. His latest picture, dated the year of his death, 1522, the Virgin in glory, with Saints, is also in the Verona Gallery. These works are composed and executed according to the highest standards of art, and may be reckoned as the finest productions of the Veronese school in the early part of the sixteenth century. *Cavazzuola* is the more interesting as partaking, both as to period and age, of the same conditions with *Raphael*, while his art exhibits a maturity developed outwardly under totally different circumstances, though connected at various depths by kindred influences.

Michèle da Verona is surmised to have assisted *Cavazzuola*. He is a painter of unequal powers. A large Crucifixion, dated 1500, is in S. Stefano, Milan; another, of 1505, is in S. Maria in Vanzo, Padua, where he is believed to have taken part in the series in the *Seuola* of the Santo. Frescoes by him in S. Chiara, Verona, recently rescued from white-wash, are signed and dated 1508.

Girolamo Mocetto is best known by his engravings. He was assistant to *Giovanni Bellini*. A Madonna and Child with Saints, in S. Biagio, Verona; a Madonna and Child, with carefully rendered hands, in the Vicenza Museum; and a portrait of a boy, with whitish tints and leaden sky, in the Modena Gallery, all signed, show a mixed Bellinesque and Veronese manner. He laboured, according to dates on his plates, from 1490 to 1514.

Francesco Torbido, called *il Moro*, studied under *Liberale*, but also imitated the Venetians. Portraits in the Naples and Munich galleries, both signed, and the latter, a weak head, dated 1516, are examples of his manner. Various

* Memorandum. Verona, 1860.

misnamed pictures of a mixed Veronese and Venetian character, without the best qualities of either, are probably the work of *Torbido*.

Ferrara is included among the towns influenced by *Mantegna*. The Dukes of Ferrara called to their service both *Pisano*, and *Pietro della Francesca*.* Ferrarese art, however, bears no witness to the manner of *Pisano*, but alternates between *Pietro della Francesca* and *Mantegna*. The half-perished frescoes of Schifanoia, a palace close to Ferrara, offer a field of investigation to the connoisseur desirous of discriminating between the various hands supposed to have been employed there.

Galasso Galassi, dead in 1473, is seen in the Ferrarese Gallery and in the Costabili Collection. Figures of the Baptist and St. Peter, signed with two Gs interlaced, are in S. Stefano, Bologna. He was a dry and unattractive painter.

Cosimo Tura, called *Il Cosmè*, descends later into the fifteenth century, having died between 1494 and 1498. He is a quaint and dry Mantegnesque painter, of singular energy of drawing, great finish, and careful rendering of extremities. He is seen in the Annunciation, and St. George and the Dragon, once on the doors of the organ, in the cathedral, Ferrara; in pictures in the Costabili Collection in same city, and in a large work, the Madonna and Child, with saints, in the Berlin Museum. This last is a specimen of his fantastic architecture, with imitation of various marbles and metals, and of his bright, crude colours. He may be recognised by such accessories, and sometimes by his Hebrew inscriptions, some scholar in that tongue having infected the Ferrarese masters with the fashion of introducing Hebrew sentences.† In his drapery, however, *Cosimo Tura* is far removed from *Mantegna*, his folds being puffy, and hanging in impossible forms, the furthest removed from the antique. A St. Jerome in the National Gallery, striking his

* It is now known that *Rogier van der Weyden* visited Ferrara in the middle of the fifteenth century, and something of the minuteness and dryness of the early Ferrarese are believed to have been derived from him.

† See upright picture by *Cosimo Tura*, Virgin and Sleeping Child enthroned, with boy angels playing on musical instruments, in the National Gallery, where the Ten Commandments, in Hebrew, appear inscribed on each side of the fantastic throne.

breast with a stone, with Duke Borso of Ferrara kneeling in the background, is a specimen of his force and energy. Once known, he will be recognised under various names in collections.

Francesco Cossa is a painter of a grander type. Traces of *Mantegna*, *Pietro della Francesca*, and *Melozzo*, appear combined in him. We give a woodcut of a large picture, Virgin and Child and Saints, in the Academy, Bologna, by which he is chiefly known, painted 1474. The heads are powerful and massive, with grand modelling. The type of the Virgin's physiognomy is that of *Pietro della Francesca*.

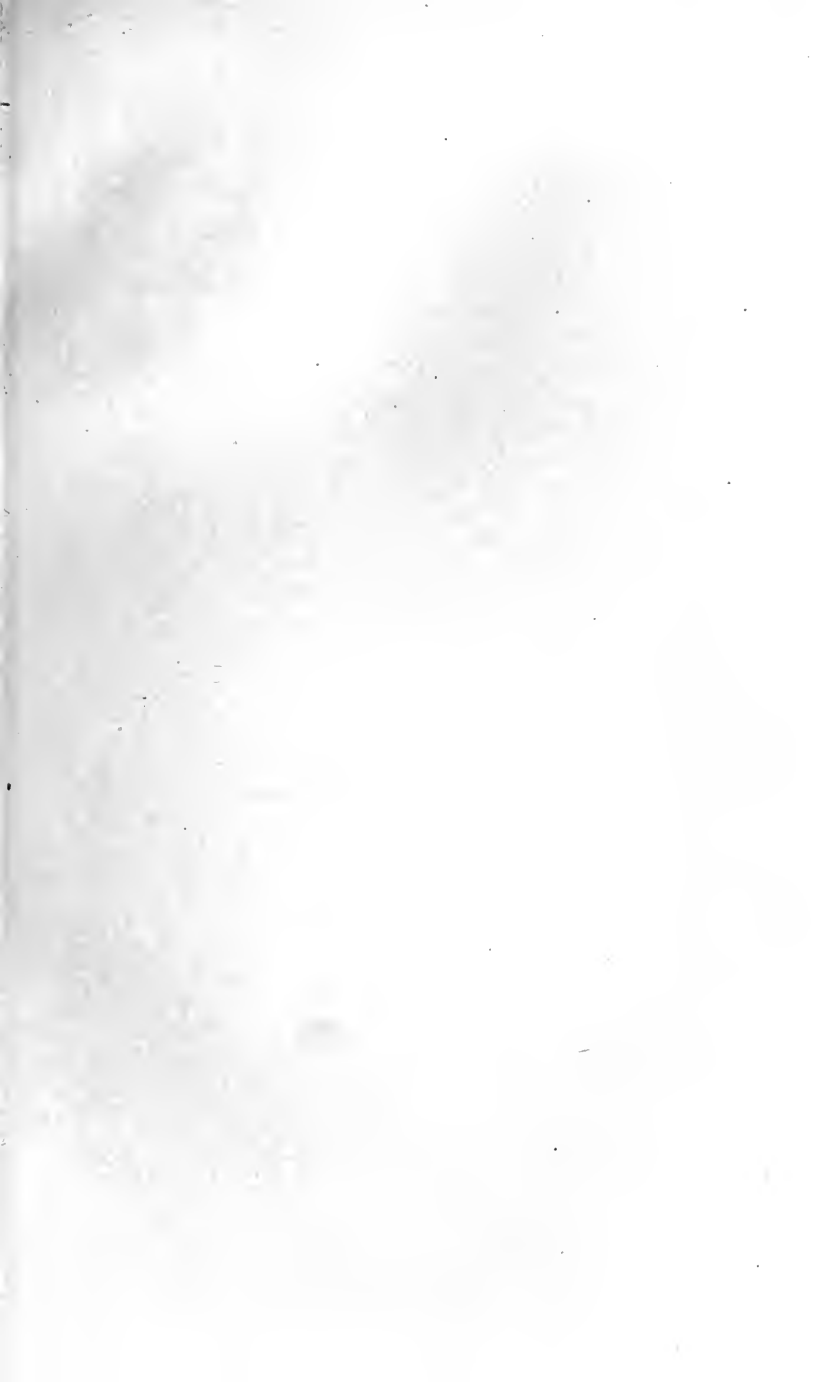
Baldassare Estense is a painter of whom little is known, except a portrait of Tito Strozzi, in the Costabili Collection at Ferrara, dated 1483.

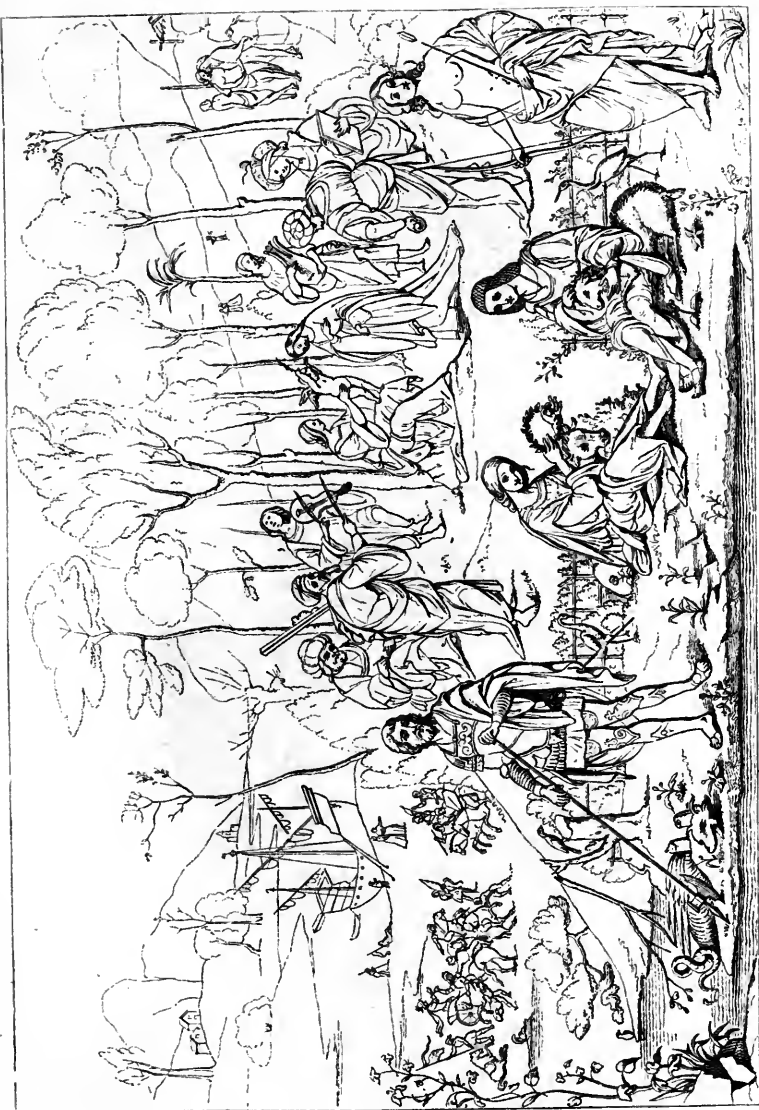
Stefano da Ferrara is the name attached to a large altarpiece in the Brera, the Virgin and Child enthroned, with four saints and with elaborate architecture and bas-reliefs. He is mentioned by Vasari as *Mantegna's* friend.

Ercole Grandi is the appellation claimed by two Ferrarese painters, now distinguished, the one as *Ercole Roberto Grandi*, the other as *Ercole Giulio Grandi*. Little is known, except of the first, who is decidedly Paduan in character. He is seen in two parts of a predella in the Dresden Gallery—most careful and interesting pictures—the Betrayal, and the Procession to Calvary. The first recalls the picture by *Mantegna* in the late Mr. Baring's gallery. Christ on the Mount, in the gallery at Ravenna, is another characteristic specimen. A Gathering of the Manna, a small and beautiful picture in Lord Dudley's gallery, also very Mantegnesque in character, though very like the Dresden pictures, is supposed to be the work of *Giulio Grandi*.

Most of these painters are believed to have been employed in the frescoes in the upper hall of the Palace of Schifanoia—completed between 1471 and 1493—in which the Gods of the Pantheon, the signs of the Zodiac, and events in the life of Duke Borso, are mingled in a series, recalling the occupations of the months, as seen in the almanacs of illuminated books of devotion.

It is doubtful whether *Lorenzo Costa*, born 1460 at





Ferrara (died 1536), appears on the Schifanoia walls. He began life in the Ferrarese school with traditions of *Mantegna*. His name, written in Hebrew, is attached to a St. Sebastian in the Costabili Collection; he is also believed to be the author of a picture of the same subject in the Marescotti Chapel in S. Petronio, Bologna. He is known to have been the friend, and is surmised to have been the pupil, of *Francia*. At all events he was much influenced by the Umbrian softness of that great master. The Virgin and Child, with angels, attended by Giovanni Bentivoglio and his wife and their eleven children, is a signed picture by *Costa*, finished in 1488, and still in the Bentivoglio Chapel in S. Jacopo Maggiore, Bologna. He also executed the Triumphs of Life and Death on a wall in the same church in 1490. Here his art, however fantastic the allegories, already partakes of that grace and softness which became its chief characteristic. The Madonna in the Bacciocchi Chapel in S. Petronio (1492) is a picture which, however overcharged, according to Ferrarese fashion, with ornament and architectural detail, approximates to *Francia*, and recalls *Melozzo* in its three angels playing on musical instruments. From this time *Costa* followed in the path of his friend *Francia*, losing something of his own more masculine qualities, and gaining grace and fine arrangement. This is apparent in the frescoes of S. Cecilia in Bologna, two of which, events in the life of St. Valerian, are by *Costa*. A picture in the Louvre, an allegory of Isabella's court, may be judged from our woodcut. After the expulsion of the Bentivogli from Bologna, *Costa* was invited to Mantua, where he resided and finally died in 1536. The sack of Mantua is believed to have brought destruction to many works by the master. The picture in the National Gallery, signed and dated 1505, is a pleasing picture of no remarkable character.

Domenico Panetti and *Cottellini* are Ferrarese names; the first believed to have been master to *Garofalo*. He is seen in the Ferrara Gallery and in the Berlin Museum. *Cottellini* is identified in a signed picture, dated 1506, in S. Andrea at Ferrara.

Cremona had also her painters, partly transplanted from other centres, partly indigenous.

Bonifazio Bembo, whose name appears as early as 1455, served Duke Francesco Sforza both in Milan and Pavia. At the duke's death he removed to Cremona, where he executed full-length portraits of Francesco and his widow, Bianca Sforza, in fresco, in S. Agostino. These show a study of *Gentile da Fabriano*, *Pisano*, and *Pietro della Francesca*, but recent restorations have greatly lessened their value. Nothing else by his hand is preserved. Records of *Bonifazio Bembo* extend to 1478.*

Francesco and *Filippo Tacconi* were citizens of Cremona, and employed conjointly in 1464 in decorating the loggia of the Palazzo Pubblico with frescoes, which have been covered with whitewash within this century. Remains of tempera pictures by *Francesco Tacconi* are still seen on the shutters of the organ, S. Marco, Venice. A signed picture by him—a Virgin and Child—of pleasing Vivarinesque character—dated 1489—is in the National Gallery.

About this time—toward the latter part of the fifteenth century—it is evident that the all-pervading influence of *Mantegna* reached Cremona. *Antonio della Corna* is a Cremonese or Pavian painter, supposed to have been in the school of *Mantegna*. A picture, signed, and dated 1478, of an unattractive Mantegnesque class, is in the Bignami Collection, Cremona. A more creditable specimen of Mantegnesque influence is seen in a house in Cremona,† where a frescoed ceiling, with figures looking down into the room, shows an imitator of the Camera degli Sposi at Mantua. The artist is unknown, but has a Cremonese stamp.

Bocaccino, or *Bocaccio Bocaccino*, so called from his own signature, is a Cremonese who emerges into distinctness by the comparative excellence of his works, which bear a Ferrarese character. He is believed to have been born in 1460. Though dry in manner and detail, his female figures have grace and beauty. In 1497 he was painting in Cremona; *Garofalo* being an apprentice in his atelier. *Bocaccino's*

* See 'Notizie pittoriche Cremonese,' raccolte da Federigo Sacchi, p. 157

† No. 6, Via Belvedere. See idem.

frescoes in S. Agostino and in the cathedral show the school of *Ercole Grandi* and *Costa*. The dates on the numerous frescoes in the cathedral, those in the semi-dome of the Tribune, and the history of the Madonna, high up on the left side of the nave, extend from 1506 to 1518.* The *Sposalizio* is a graceful design, but greatly borrowed from *Perugino*. The best is the Christ disputing with the Doctors. The marriage of St. Catherine is an attractive and signed example in the Contarini Gallery in the Accademia, Venice. An altar-piece in S. Giuliano, Venice (called *Cordelle Aghi*), the Virgin and Child enthroned with saints, is in his broader manner. It is signed B.B. *Bocaccino* is found in many galleries, frequently under other names. One of his characteristics, especially in female heads, is a light eye with a black rim.

Camillo Bocaccino, son of the foregoing,† imitated *Correggio*.

Galeazzo Campi—believed to be born about 1477, was a Cremonese, who formed his style from *Bocaccino*; a signed specimen, dated 1515, with the subject of the two Lazaruses, is in the Bignami Collection, Casal Maggiore, Cremona. Pictures by him are also in S. Sigismondo and S. Sebastiano, in Cremona, all much injured, showing a feeble combination of Cremonese and Umbrian characteristics.

Tommaso Aleni, sometimes known as *Il Fadino*, is represented by signed works in the same Bignami Collection, in the Municipio at Cremona, and in the Cavalcabò Collection in same place. He was another feeble Cremonese, influenced by *Perugino's* altar-piece in S. Agostino, Cremona.

Altobello Mellone is a painter, influenced by *Bocaccino*, by the Ferrarese school, but most by *Romanino*, who painted for a time in Cremona. He took his share in the series of decorations in the cathedral at Cremona—the joint work of himself, *Bocaccino*, *Romanino*, *Pordenone*, and *G. F. Bembo*. *Altobello* painted on both sides of the nave subjects from the life of Christ. In the Massacre of the Innocents he introduces portrait heads of some power. These works show the predominating influence of *Romanino*. He is seen in the Pilgrims to Emmaus in the National Gallery, and in male

* The will of this painter is dated January, 1524. See 'Notizie pittoriche Cremonese,' raccolte da F. Sacchi, p. 223.

† See *idem*, p. 228.

portraits, one at Stuttgart, the other in the Castelbarca Collection, Milan; the first under the name of *Bellini*, the latter under that of *Raphael*. The date 1517 is on the Flight into Egypt, in the Cathedral, Cremona.

Lorenzo Bicci, and *Galeazzo Rivelli*—called *della Barba*—are Cremonese names of inferior importance.

With the sixteenth century the influence of the Mantegnesque-Ferrarese art in Cremona yielded to that of a riper Venetian class. *Gianfrancesco Bembo* was one who represents the change. Vasari confounds him with his earlier namesake. His contributions to the cathedral series are the Epiphany and Presentation on the left hand, between the works of *Bocaccino* and *Altobello*. These are of a mature and dignified character. He is believed to have visited Rome, and to have been enlisted among the assistants of *Raphael*. By some historians he is called "*el Vetriaro*." His latest work—in S. Pietro, Cremona—is dated 1524.

Niccolò da Cremona is a poor painter, known by a Deposition in the Bologna Gallery.

The Milanese artists also acknowledged the sway of *Mantegna*, which may be said to have spent itself at the close of the fifteenth century, when the Umbrian-Florentine art obtained the ascendancy at Milan. *Vicenza Foppa* (died 1492) is the earliest name recorded; he was born at Foppa in the province of Pavia, and is supposed to have laboured under *Squarcione* at Padua. Little is known of him except that he executed wall-paintings at Milan in 1456, both for Cosmo de' Medici, and for Francesco Sforza, now destroyed. Two panels in the Carrara Academy, Bergamo, are by him, a St. Jerome, and a Crucifixion seen through an archway, of Paduan character. This last is dated 1456, and bears a signature designating *Foppa* as "*civis Brisensis*" (of Brescia). A fragment of a fresco of the Martyrdom of St. Sebastian, also with Mantegnesque indications, is in the Brera. A fresco of the Virgin and Child, between two kneeling prophets, dated 1485, also in the Brera, is now ascribed to him. His chief work is an altar-piece, in many compartments, commissioned by Julius II. when bishop of Savona, and still in the cathedral of that place.

Vincenzo Civerchio is a painter whose signature "de Crema," imports that he belonged to that small Lombard town. He also painted in Brescia, of which town he was made a citizen, and where altar-pieces, signed respectively 1495 and 1504, exist in S. Barnaba and S. Alessandro. He is a master with angular forms, though his style later partook of the manner of *Romanino*, his fellow-townsmen. He lived till 1539.

Bernardo Buttinone and *Bernardo Zenale* were two painters supposed to be from Treviglio, who for a time painted together. *Buttinone* was the elder—date of birth unknown; *Zenale* was born in 1436. The first partakes more of the Paduan character; *Zenale* approximates more to the later feeling of the Lombard school. *Buttinone* is seen alone in a Madonna and Child with S. Giustina, the Borromean Saint, painted for the Borromean family, and still preserved in the Isola Bella. The chief merit of this is the rich and carefully executed architecture, with the coronet and motto—"Humilitas"—of the family represented on the gilt capitals. The figures are poor in expression and drawing. A fine male portrait, in profile, in the Casa Borromeo at Milan, dated 1468, is also ascribed to *Buttinone*.*

These two friends are now known to have laboured together in the cloisters of S. Maria delle Grazie, Milan, where frescoes, recently uncovered from whitewash, show their joint signatures, and a Squarcionesque style. The best example of their joint work is a large picture in numerous compartments in the cathedral at Treviglio, behind the choir, with much gilding. The smaller figures at the side are by the stronger colourist of the two.

Zenale is seen alone in a fine Madonna picture in the Brera, with the kneeling figures of Lodovico and Beatrice Sforza, and their two children. The master deals much in half tints, and is exaggerated in modelling and markings, though with a fine character of expression. A small Virgin and Child in the Ambrogian library, much injured, has his name on the frame. *Zenale* laboured alone, as well as with

* The inscription on the cartellino which Signor Cavalcaselle failed to decipher is "Capitaneus Leonardus Boiardus, 1468."

Buttinone, in S. Maria delle Grazie, where he formed a hearty friendship for *Leonardo da Vinci*, who was working during the same time on the *Cenacolo*. *Zenale* was also employed as an architect, and in the latter years of his life gave his preference to this art. He died in 1526, and was buried in S. Maria delle Grazie.

Bernardino Conti (de Comitibus) is a follower of *Zenale*, of whom little is known. A profile portrait of a bishop in the Berlin Museum, of no great merit, is signed and dated 1498.

Andrea da Solario, a Milanese, who flourished at the close of the fifteenth century, is now ascertained to be identical with *Andrea da Milano* (Mediolanensis). He is known to have laboured when young in Venice, but his art partakes entirely of a refined Lombard character. The Casa Poldi, Milan, is rich in specimens of *Solario*. The date 1499 is on a picture of the Baptist; that of 1515 is on the subject of the Flight into Egypt—a work of mature and Leonardesque beauty. In the early part of the sixteenth century *Solario* was summoned by Cardinal Giorgio of Amboise to Grillon, where he executed frescoes in the chapel of the castle, and other works, which perished in the French Revolution. The Madonna and Child, called ‘Le Coussin vert’ in the Louvre is a specimen of his grace, and beauty of tone. A portrait of Charles of Amboise, also in the Louvre, long passed under the authorship of *Leonardo da Vinci*—a misnomer corrected by the late Mr. Mündler.* A Crucifixion in the same gallery, under the name of *Andrea da Milano*, dated 1503, is full of graceful incidents. The portraits of the master are worthy of his school and time, being executed with the exquisite finish and precision which characterise the best Lombard works. The portrait in the National Gallery, signed, and dated 1505, is of this class, and a first-rate specimen of his refined power. *Solario* appears to great advantage in the subject of the Ecce Homo. In the gallery of Baron Speck of Lutschena, near Leipzig, and in the Carrara Academy at Bergamo, there are two such pictures, both of ineffable pathos and refinement. The Lutschena

* ‘Analyse critique des Tableaux du Louvre,’ par Otto Mündler, p. 122.

picture is signed. His last labour, believed to have been undertaken shortly after 1515, was the altar-piece of the Assumption, for the Certosa at Pavia, of which he is known to have painted the lower part with the life-sized Apostles round the Virgin's tomb—a work in which no decline of power is seen.

Bramante was an architect whose history is involved in obscurity. He is believed to have been born in 1414, and to have received teaching under *Pietro della Francesca* at Urbino. He is associated with Milan by his certain presence there in 1474. Vasari reports him as a painter and engraver. An engraving remains, signed with his name and of an Umbrian character, of which one of the only two existing impressions is in the British Museum.

Bartolommeo Suardi, called *Bramantino*. He is supposed to have derived this cognomen from having acted as the assistant to *Bramante*. His life is also much left to conjecture. The frescoes by him in the Vatican were destroyed by Julius II. to make way for *Raphael's* Miracle of Bolsena. One of his works, a large fresco representing the Madonna enthroned with two angels, is in the Brera at Milan. It is distinguished by an extremely soft modelling, and a clear colour of the nude; the expression is rather strange, and yet attractive, with the light, which is a characteristic of this painter, reflected from below. Another work by *Bramantino*, preserved in Milan, a Dead Christ mourned by the Maries, is well known: it is over the door of the church of S. Sepolcro; the foreshortening of the body (the feet being nearest the eye) is very successful.* To protect it from the weather this picture is unfortunately so obscured by glass and grating that no part of it can be thoroughly examined. An altar-piece in the collection of Duke Melzi at Milan exhibits free and beautiful drawing, combined with many peculiarities. A Flight into Egypt, in the Madonna del Sasso, at Locarno, is signed; the background is full of incidents. A large Adoration of the Magi in the

* This work was probably the origin of many a similar picture known by the name of "The Miraculous Entombment," from the extraordinary illusion produced by the foreshortening.—C. L. E.

National Gallery, under the name of *Bramantino*, is now believed to be the work of *Vicenza Foppa*. On the other hand, a small picture belonging to Mr. Layard, of Mantegnesque quality, is assigned by Messrs. Crowe and Cavalcaselle to *Bramantino*.

At the same time there were Milanese artists who partook neither of the Paduan school nor of that of *Leonardo da Vinci*. The most remarkable of them is *Ambrogio Fossano*, called *Borgognone*, who flourished in the latter part of the fifteenth and the beginning of the sixteenth century. He is a master of pale and delicate flesh tints, in some instances scarcely exceeding chiaroscuro. His countenances are peculiarly soft and devotional, with gentle eyelids, and his Madonnas are of an individual, but very beautiful type. He is greatly associated with the Certosa at Pavia, and is believed to have supplied the fine designs for the *tarsie* of the stalls in the choir. The frescoes in the apses of the Certosa, and large works in various chapels and in the refectory of this religious community, many of which are creations of a high order, bear witness to a length of years spent in that locality. *Borgognone* also decorated various churches in Milan, and the S. Incoronata at Lodi, with frescoes, which have for the most part disappeared. The Coronation of the Virgin in the semidome of S. Simpliciano in Milan still remains as a specimen of his passionless and natural action. S. Maria della Passione at Milan also contains fragments of frescoes, and nine panels with Saints in couples, life-size, which are in his best style. In S. Incoronata at Lodi, are four beautiful predella pictures, dated 1487, which have much of the sweetness of *Leonardo* and *Luini*. In S. Spirito, Bergamo, a large altar-piece in numerous compartments is dated 1508. This is much injured though still preserving his peculiar charm. *Borgognone* is represented in the Ambrogian Library, in the Berlin Museum, and in the Marriage of the two SS. Catherine in the National Gallery.

A similar tendency and development are observable in *Vincenzo Foppa* the younger; in *Vincenzo Civerchio* the younger (who has left works in S. Alessandro, Brescia, in the Cathedral of Crema, and in the principal church of

Palazzuolo), between the years 1504 and 1539; in *Cesare Magno* (who flourished about 1530); in the relative of this last-named, *Pier Francesco Sacchi* (known by a picture of the Four Fathers of the Church, in the Louvre, and by a Crucifixion in the Berlin Museum—the one dated 1516, the other 1514); in *Girolamo Giovenone*, the first master of *Gaudenzio Ferrari*, and in others. These artists were all more or less behind the period, both in general conception and in execution of detail. *Giovenone* is seen in a signed picture in the Turin Gallery, dated 1514; and in another signed work, *Virgin and Child and two female Saints*, in the collection of the late Sir Charles Eastlake.

A combination of various influences, upon a native foundation resembling that of the school of Milan, is traceable in another class of Lombard painters. One of the most distinguished is *Macrino d'Alba* (properly speaking, *Giangiacommo Fava*), who flourished about 1500, and lived principally in the neighbourhood of Turin. A Madonna picture with wings, containing the histories of Joachim and Anna, now in the Städel Institute at Frankfort, is dignified and full of character. Here we trace signs of *Perugino's* influence, as well as that of the school of Padua. *Francesco Bianchi Ferrari*, called *il Frari*, the earliest master of Correggio, flourished in Modena, 1480. His Madonna with Saints, now in the Louvre, combines with considerable original power some traces of *Francesco Francia*. *Giovanni Massone*, an excellent artist, lived at the same time, and probably in his native town, Alessandria. A Nativity by him in the Louvre is an attractive picture.

In the works also of the cotemporary artists of Parma—in *Filippo Mazzuolo* for example—we find an approach to the manner of the old Lombard school. Two good pictures by him are in the Museum at Naples—a dead Christ in the lap of a nun, with other nuns around, and a Madonna with two Saints.

At that time, about 1500, we meet with the brothers *Albertino* and *Martino Piazza*, who flourished in Lodi, and are perhaps the best representatives of the highest form of development of the older Lombard school. In the representation of severe and yet heartfelt character, in knowledge

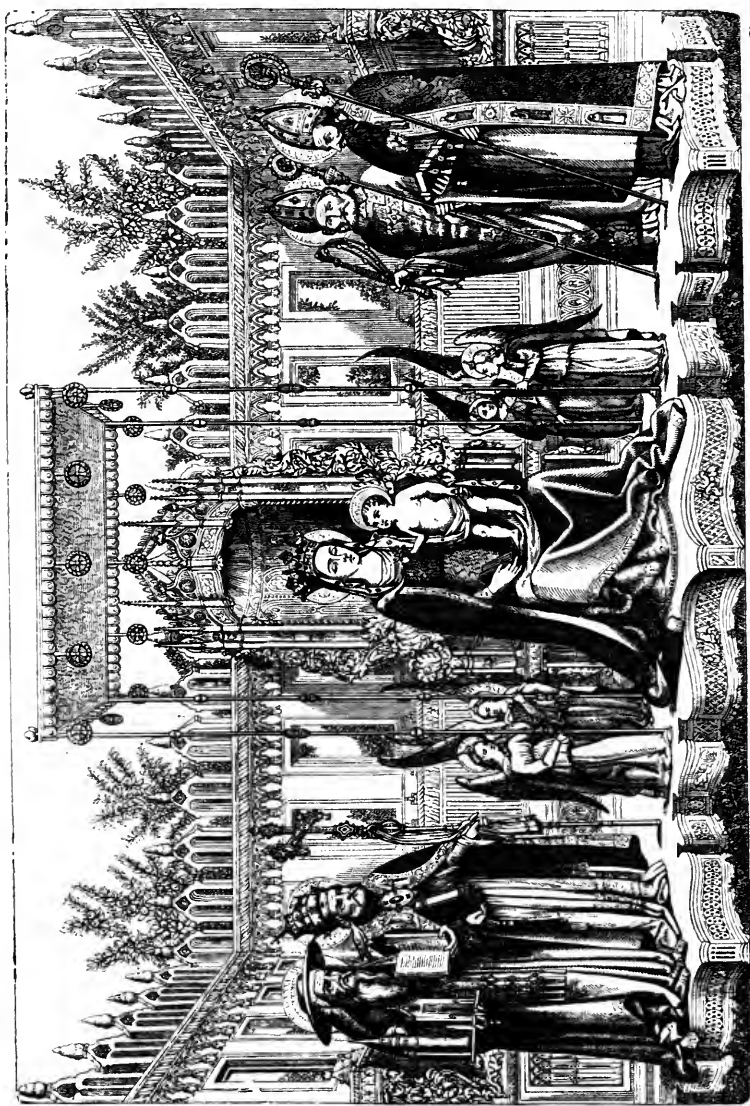
of the nude, and in grandeur of drapery, they exhibit that approach to the perfection of art which is scarcely exceeded by *Perugino* or *Francia*. *Albertino* appears as the elder and more conventional; *Martino* as the younger and more original. Their principal and conjointly executed works are an altarpiece in S. Incoronata at Lodi (in the Chapel of S. Antonio); another, consisting of many portions, in S. Agnese at Lodi, including a Madonna of almost Raphaelesque beauty and grace; and a third in S. Incoronata at Castione (or Castiglione, not far from Crema), in which, especially in the lower series of pictures, scarcely anything is left to be desired in point of correct and beautiful drawing. *Martino's* sons, of whom *Calisto* alone attained any celebrity, adhered later to the Brescian school.

CHAPTER IV.

THE VENETIANS.

IN approaching these once barren islands in the Adriatic, which have borne perhaps the finest fruit of which painting, properly so called, is capable, we must notice a few early names, which belong rather locally than historically to the history of Venetian art, inasmuch as they contributed nothing to its peculiar form of development. The traditions of Byzantium, for obvious reasons, lingered in Venice long after their expulsion from other centres of progress and activity, while, on the other hand, the Giottesque element, which had found a home in the neighbouring Padua, seems never to have entered Venice.

Jacobello del Fiore—who flourished between 1400 and 1430—practised what Vasari called ‘la maniera Greca,’ previously represented by *Semitecolo*. A grotesque specimen of his art is preserved in the Accademia. *Jacobello* was succeeded by *Negroponte*, *Donato*, and *Giambono*. Of the two first-named nothing worth recording remains. *Giambono* is seen in a much damaged picture in the Accademia, and in the mosaics of the waggon roof of the Madonna de’ Mascoli



in S. Marco, which are decidedly superior in colour and taste to the other works of the time.

The more proper forerunners of Venetian art belonged to a school formed in the island of Murano—the seat of the glass manufactory, and the resort of the wealthier Venetian citizens. Remnants of mosaics, wall-paintings, and altar-pieces in this and the neighbouring islands attest the labours of obscure artists from an early time, but the Murano school itself only commences with the first half of the fifteenth century. Its true founders are two painters called *Giovanni* and *Antonio da Murano*, who worked together and signed their names jointly, '*Johannes et Antonius de Muriano*.' This signature appears on a picture of the Coronation of the Virgin, now in the Accademia, dated 1440. The same signature, with the date 1443, is seen on another altar-piece with pinnacles and statues, and in numerous compartments, in S. Zaccaria, the principal subject of which is S. Sabina on a pedestal between St. Jerome and another Saint. A few years later the same hands reappear under the signature of '*Johannes Alamannus et Antoninus de Muriano*,' as seen on a picture of the Madonna enthroned, with four angels and four Fathers of the church, dated 1446, also in the Accademia. (See woodcut.) By most historians of art it has been surmised that *Giovanni da Murano* and *Joannes Alamannus* were two separate individuals—the one a Muranese, the other what his name bespeaks. But the evidence of the art itself refutes this idea. The same evidence also, while it bears witness to an Umbrian influence, points strongly to the connection with Germany implied by the name *Alamannus*; for in the mild type of face and the paleness of the tempera colour, an affinity with the school of Cologne is immediately recognised. One of the most striking examples of the class is a well-preserved fragment in S. Filippo, Padua. To *Antonio da Murano* alone is ascribed a portion of an altar-piece—SS. Peter and Jerome, standing, the former with embossed gilt keys—now in the National Gallery. The same also is believed to be the painter of the Adoration of the Kings in the Berlin Museum, the affinity of which to the feeling and composition of *Gentile da Fabriano*—to whom

it has hitherto been attributed—would seem to indicate the absence of his German colleague. After 1447, the name of *Alamannus* no longer occurs; and by 1450, the date of the large altar-piece in Bologna, *Antonio* was joined in partnership with a younger brother *Bartolommeo*, of far superior powers, of whom we shall speak presently. *Antonio da Murano* is known to have lived till 1470.

Quirico da Murano, a name known by an inscription on a picture at Rovigo, and on a picture engraved in D'Agincourt, is believed to have been a pupil of *Joannes Alamannus*, and works bearing the stamp of the early Muranese point possibly to him as their author.

Before now proceeding to consider the extent of the Paduan influence upon the schools of Venice we must introduce a painter who, in his rare and exquisite productions, presents a cross between the art of Flanders and the instincts of a Southern race, and who exercised an influence over the Venetians the extent of which it is impossible to compute. Of *Antonello da Messina* modern research has found but few records; though sufficient to discredit the ingenious tales woven by Vasari. The Sicilian cognomen which distinguishes his name furnishes, however, a clue to the peculiar conditions of his art. In the paucity of native artists in the Neapolitan territory, pictures from another land found ready welcome, and sufficient testimony exists to prove that a trade in pictures was carried on between Flanders and Southern Italy. There can be no doubt that the early Flemish oil paintings thus imported to Naples—certain specimens of which were subsequently, by the ignorance or jealousy of local writers, attributed to native artists*—attracted the attention of the Sicilian artist, and inspired him with the desire to acquire the secret of the new and brilliant process. The fact of *Antonello's* visit to the Netherlands for that express purpose is corroborated not so much by historical evidence as by the nature of his works. Of the further story, asserted by Vasari, of his there having formed a friendship with *Jan Van Eyck* and obtained from him the secret of oil painting, there is not only no historical evidence, but no historical

* See mention of *Colantonio del Fiore*, p. 212.

probability—the chronology of the two painters offering serious grounds for doubt: for *Jan Van Eyck* died 1441, and the earliest genuine date seen on pictures by *Antonello*, for instance, on the head of our Lord in the National Gallery, is 1465.* A misconception has hitherto existed regarding the period over which *Antonello's* activity extended. This was owing to a fine portrait in the Berlin Museum, inscribed with his name and with a date of which the two last ciphers had been wrongly interpreted, giving the date as 1445. The picture is now identified to be the same described by Zanetti as bearing the date 1478.† This fact therefore places this work among the series of portraits which have most contributed to render the name of *Antonello* famous, the dates on which range between 1465 and 1478. Of these the most remarkable is that of a robust and daring looking man, signed and dated 1475, now in the Louvre; a picture in which it is impossible to conceive a more perfect combination of fine modelling and minute detail with utmost force of colour and expression.‡

About 1473 it is believed that *Antonello* settled at Venice, where the sight of his new method produced a revolution among the great founders of the Venetian school, of which the first fruits, as we shall have occasion to repeat, was the St. Augustin enthroned, by *Bartolommeo da Murano* (called *Vivarini*), dated 1473, in SS. Giovanni e Paolo.

Antonello da Messina also painted religious subjects. A tryptich in S. Gregorio at Messina shows a mixture of the

* Meanwhile, a surmise has been made, clearing up this confusion, which bears on its face a probability almost equivalent to certainty. The mistake, it would seem, lies with the commentators of Vasari. He mentions *Antonello* as visiting *Giovanni da Bruggia*; they have identified that name with *Jan Van Eyck*. But there were two *Giovanni's da Bruggia*, *Hans Memling* being also known by that appellation. And when we consider the dates of *Memling's* birth and death—1424–1499—and his style of art, to which that of *Antonello* is obviously more nearly related than to the works of *Van Eyck*, all rational doubt vanishes as to which *Giovanni* was the friend and teacher of the Sicilian. For this elucidation of a great puzzle we are indebted to Mr. Weale, the well-known archæologist at Bruges, who is much engaged in investigating the history of early Flemish art. See 'Edinburgh Review,' No. 275, p. 140.

† See Zanetti, 'La Pittura Veneziana,' p. 24.

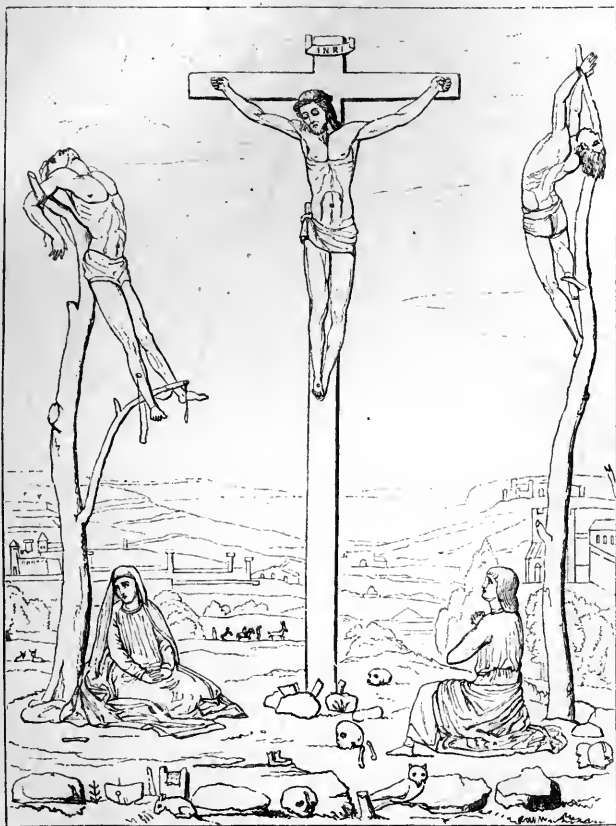
‡ Purchased for the Louvre Gallery, from the Pourtalès Collection, in 1865, for a sum equivalent to 4,540*l.*; size, 37 × 27 centimètres.

Italian and Flemish manner which is very curious. Generally speaking, his religious subjects, for example, the Crucifixion in the Ertborn Collection, Antwerp (see woodcut), have not the distinguished merit of his portraits. In his turn he became influenced by the example of *Giovanni Bellini* and his school, and various pictures—a dead Christ in the Belvedere, Vienna, and a Virgin and Child at Berlin—bear a very second-rate Bellinesque impress. Other works, among them several pictures of St. Sebastian, at Berlin, Frankfort, and elsewhere, though signed with his name, are only to be attributed to his school. It is conjectured that *Antonello* died at Venice in 1496—according to Vasari, under fifty years of age.*

Salvatore d'Antonio is a name supposed to represent that of *Antonello's* father. He was more probably his scholar. An interesting picture attributed to him in S. Francesco d'Assisi at Messina—St. Francis receiving the Stigmata—evidently of the close of the fifteenth century, shows a study of *Antonello* and of the Venetian school.

We now turn to the influence exercised by the school of Padua upon the early generations of the great Venetian school, and in the first instance on the *Vivarini* family. We have already noticed the school of *Murano*, first represented by *Joannes Alamannus*—also called *Giovanni da Murano*—and by *Antonio da Murano*, who, as already said, painted for a time conjointly. Few precise dates of these painters are known. *Joannes Alamannus* is lost sight of in 1447, at about which time *Bartolommeo da Murano*—who first bore the name of *Vivarini*—brother of *Antonio*, seems to have stepped into the same partnership in art. A fine pinnaced altar-piece in many compartments, now in the Bologna Academy, is signed by *Antonio* and *Bartolommeo* as brothers, and dated 1450. The influence of the Paduan school is here seen in a tendency to the antique in the position of the Child and in the cast of the draperies. From this time however, with few exceptions,

* Vasari's own statement that *Antonello* received a commission from the Signory after 1493, and that he died at forty-nine years of age, if either were true (and there is no reason to doubt that both were so), sufficiently convicts him of inaccuracy in his making *Antonello* out to have been the friend of *Jan Van Eyck*, and taught by him previous to 1441.



THE CRUCIFIXION; by Antonello da Messina, Erborn Collection, Antwerp.



An altarpiece painted by Bartolommeo Vivarini for a church at Bari, now
in the Naples Gallery.

Bartolommeo is found working independently, and in a manner which, while exhibiting that dawning sense of colour from first to last distinctive of the Venetian school, partook more and more of the Mantegnesque dignity of form and severity of drawing. The advent of *Antonello da Messina* in Venice formed, as we have seen, a date in the career of *Bartolommeo Vivarini*, who, after that, adopted the use of oil. Two altar-pieces produced under these conditions—St. Augustin enthroned, in SS. Giovanni e Paolo, and St. Mark with other Saints in the Frari—are among his finest works, combining the grandeur of the Paduan school with some of the charm of the new method. Our woodcut represents a fine altar-piece, painted in 1465, for a church at Bari, now in the Naples Gallery. Pictures by this master are scattered in Venice, and are not unfrequent in foreign galleries, though many under his name are of a class which can only be attributable to his school. The dates on his productions continue as late as 1499, which is the only clue yet discovered as to the time of his death.

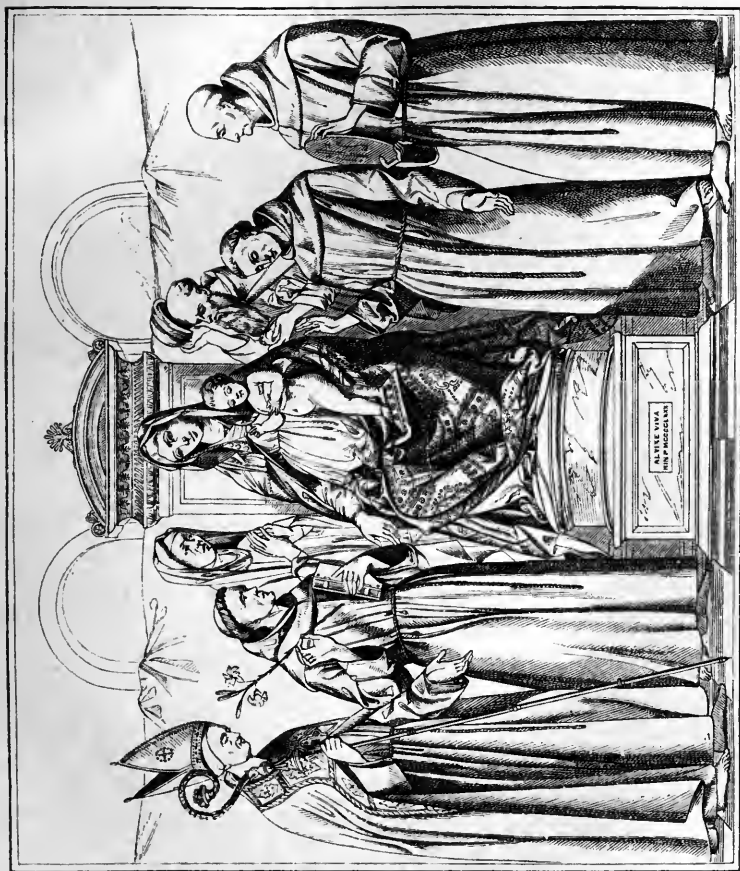
Luigi Vivarini, a younger master of the same family, flourished towards the close of the fifteenth century;* his works are similar to those of *Bartolommeo*, with whom he is supposed to have worked conjointly, with something of the manner of *Bellini*, whom he to certain degree imitated. A nobler character is evident in his productions, which partake less of the mere accidents of nature; the excessive individuality of his predecessors having yielded to a higher and truer idea of life. Pictures by him occur in various galleries; a large altar-piece—the Madonna, enthroned under a rich architecture with several Saints—in the Berlin Museum; several pictures on panel, among which is a St. John the Baptist, of great dignity and expression, in the Venetian Academy;

* In the catalogue of the Venetian Academy the mistake of an elder and younger *Luigi Vivarini* is still continued; also in the pictures there assigned to the elder is added "he painted about 1414." The untruthfulness of such a statement may be proved by an examination of the pictures themselves, which are obviously by one and the same hand. The mistake may have originated in a very late picture by *Luigi* (Christ bearing his Cross) in the Sacristy of SS. Giovanni e Paolo, which exhibits a false date in characters of the most flagrantly modern description. Even Lanzi was aware of this deception.

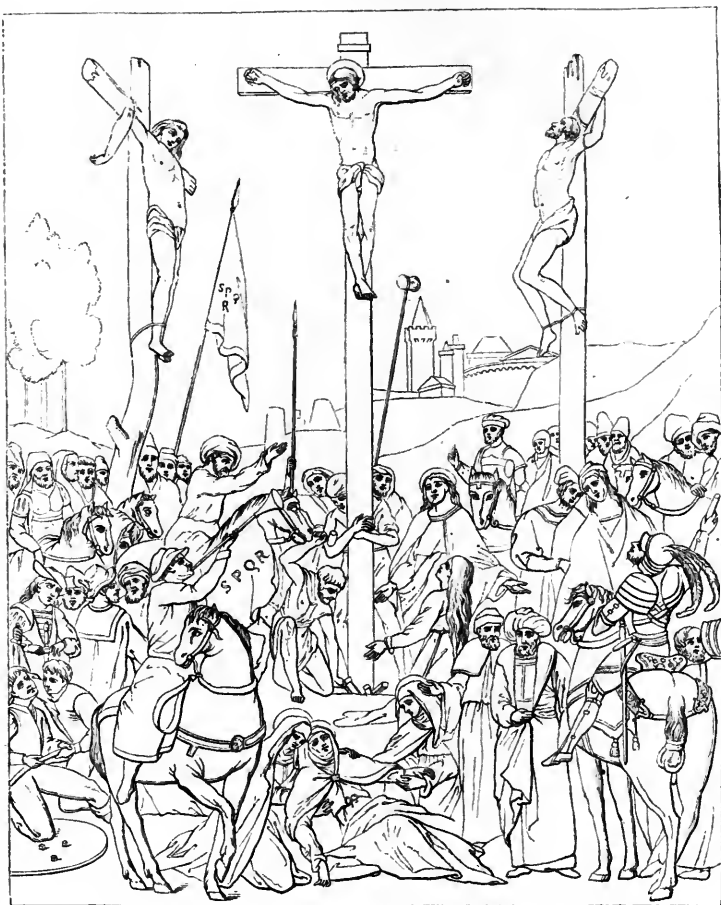
and a splendid altar-piece (finished by *Basaiti*) in the Frari, representing St. Ambrose enthroned, surrounded by Saints.

Our woodcut represents a fine signed picture by *Luigi* in the Accademia. Historical documents prove that *Luigi Vivarini* was employed by the Signory to furnish two of the historical pictures for the Sala del Gran Consiglio. These shared the fate of this fine series, to which the greatest names in Venice had contributed, and which were destroyed by fire in 1577.

Carlo Crivelli, contemporary of *Bartolommeo Vivarini*, is a master of strong individuality, combined with the conditions of the Paduan and Venetian schools. He occupies ground including some of the rudest and most unattractive features in art, and yet bordering on others of the grandest character. With an exaggerated vehemence and grimace of type, he unites occasionally great earnestness and dignity, and an Umbrian grace and even daintiness of expression. He is essentially old fashioned in style, never departing from the use of tempera, and rarely omitting the embossed ornaments and gilded features characteristic of the early Paduan and Venetian masters. In his best works he approaches the fine drawing and expression of *Mantegna*, with a gorgeousness of colour in which he stands almost alone. Another feature peculiar to himself, though also seen in Squarcionesque pictures, is his frequent introduction of fruits, flowers, and birds, in the representation of which he displays the excellence of a first-rate flower and animal painter. Whatever his defects or exaggerations, *Carlo Crivelli* is always attractive in the eyes of a connoisseur. His pictures are generally signed and dated. Of two large and sumptuous altar-pieces at Ascoli, the one in the Cathedral, the other in S. Domenico, the latter, dated 1476, shows him nearly in the full exercise of his power. *Crivelli* resided chiefly at Ascoli, and thus came in contact with influences which account for his admixture of Umbrian feeling. He executed some of his finest works for Matellica, Camerino, Ancona, and other towns on the east of Italy—works which have since found their way into most public collections.



Altar-piece by Luigi Vivarini, Accademia, Venice



THE CRUCIFIXION ; by Jacopo Bellini, Verona.

The Brera and the National Gallery are both rich in specimens of this master, especially the latter, which exhibits every phase and scale of his art, from the small and tender picture of the Dead Christ and Angels, which recalls *Mantegna*, to the sumptuous altar-piece in numerous compartments from the Demidoff Collection. Earl Dudley's gallery is also rich in works by this master (see woodcut). His latest date, 1493, is upon one of his grandest works in the Oggione Collection, Milan.

Vittore Crivelli, a relative of *Carlo*, his imitator and, doubtless, assistant, is an inferior painter.

We must now go back to the progenitor, equally in the flesh as in art, of that family to which especially Venetian art owes its greatness—the family of the *Bellini*. It is remarkable that the heads of the two rival races of early painters in Venice—*Antonio da Murano* and *Jacopo Bellini*—both issued from the atelier of *Gentile da Fabriano*.

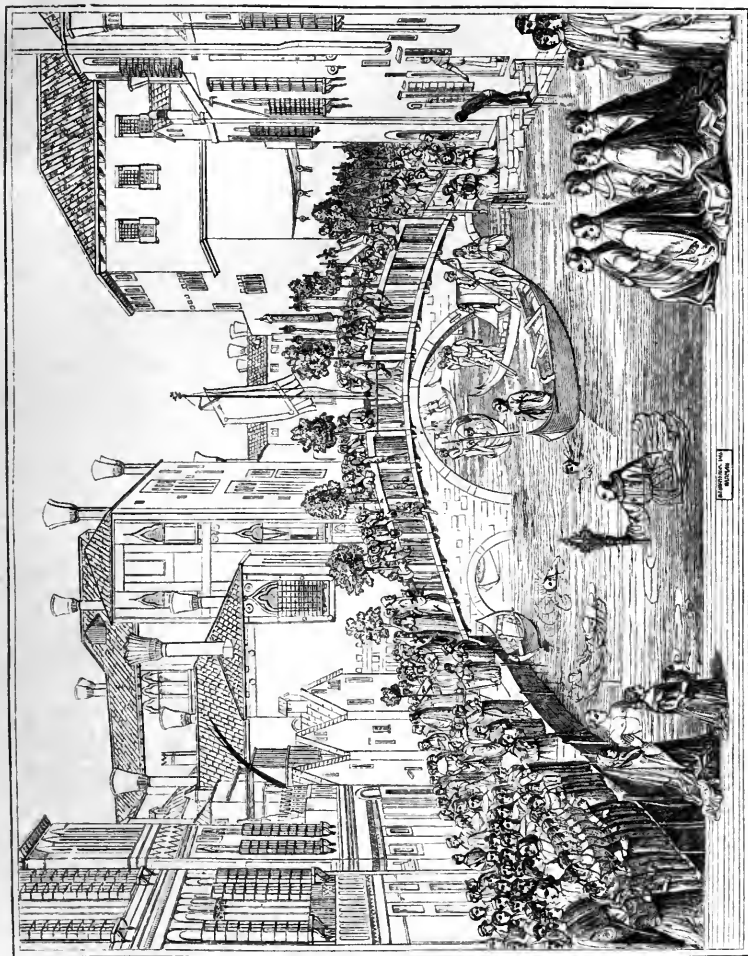
Jacopo Bellini was born in the first years of the fifteenth century, and was apprenticed in Venice to *Gentile da Fabriano*; whom he accompanied to Florence in 1422. The surviving works by *Jacopo* are only seen in doubtful or very injured examples. Two pictures of the Virgin and Child are signed with his name—the one in the house of Count Tadini at Lovere, the other in the Accademia at Venice. A large Crucifixion on canvas, signed, also survives in the archiepiscopal Palace, Verona, and an engraving by *Paul Veronese* exists of another Crucifixion, in the form of a fresco, formerly in the cathedral, Verona (see woodcut). But the chief testimony on which *Jacopo Bellini*'s fame rests is a book of drawings by his hand, now in the British Museum, inscribed with his name and dated Venice, 1430. These are executed in pencil with slight tintings, and are much faded and injured. They represent compositions of sacred and legendary subjects, with animals, classical objects, architectural features, and costumes, of remarkable character; some pointing back to *Gentile da Fabriano*, while others show that the conception of various motives and compositions adopted and repeated by *Jacopo*'s successors in art first originated with him. *Jacopo Bellini* lived and laboured for years in Padua with his sons

Gentile and *Giovanni*, and his son-in-law *Mantegna*, married to his daughter *Niccolosia*.

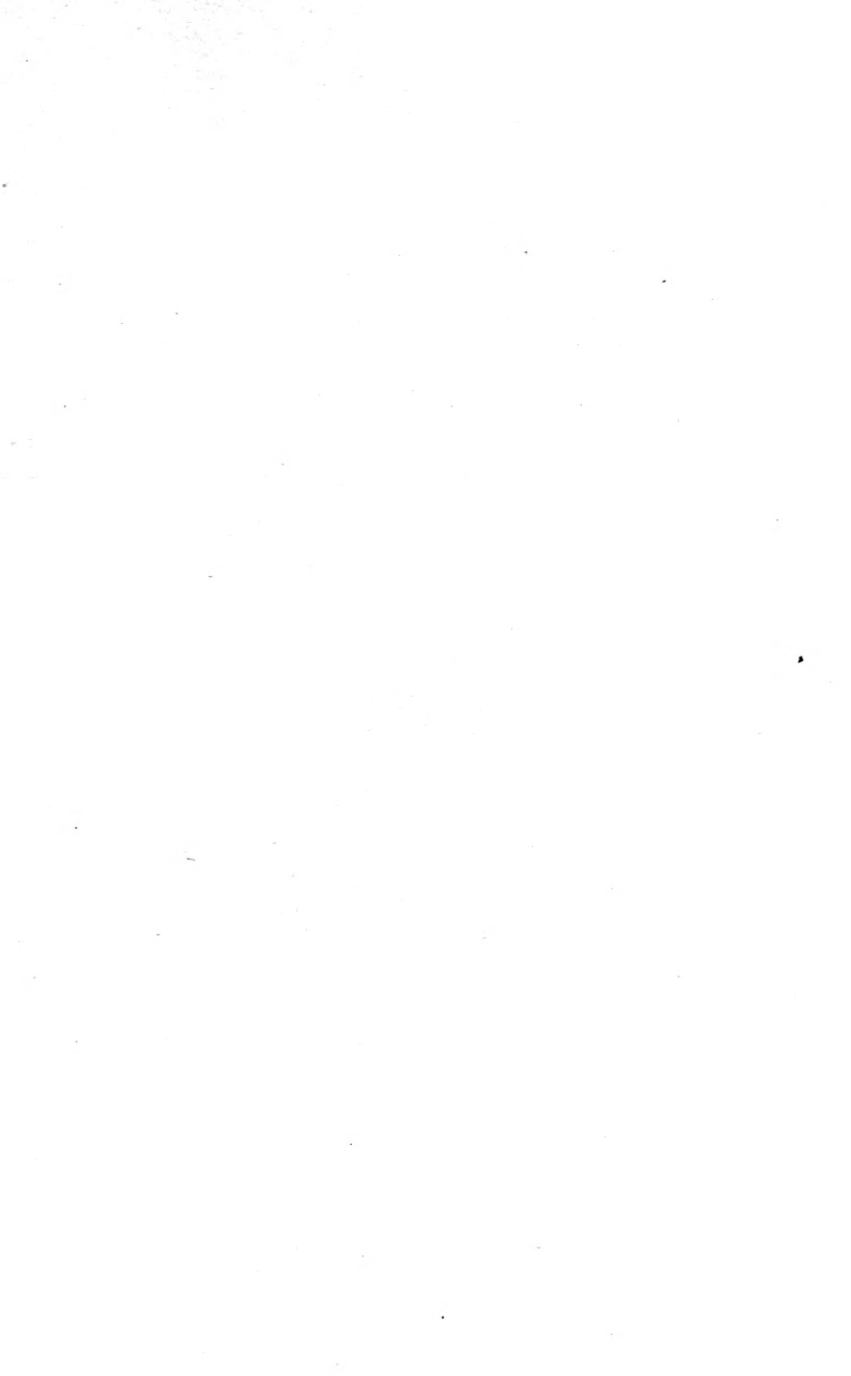
Gentile Bellini, the elder son of *Jacopo*, died 1507, and is reported by Vasari to have lived eighty years. He received his education as a painter at Padua, but removed later to Venice, where he was appointed to paint the doors of the great organ of S. Marco. The four pictures that resulted represent SS. Mark, Theodore, Jerome, and Francis. They are colossal in size, executed in tempera, and still exist in a gallery leading from St. Mark's to the ducal palace. Though showing the fetters of early feeling, these works, injured as they are, exhibit that comprehension of perspective and classical cast of drapery practised in the Paduan ateliers. He was employed in 1474 to repair the fresco by *Gentile da Fabriano*, in the great council hall. In 1479 the Sultan Mohammed applied to the Signory for a good painter, and *Gentile Bellini* was sent to Constantinople, where he stayed more than a year. A portrait of the Sultan himself, executed by *Gentile*—doubtless the original of the well-known medal—with the precise date, November 25, 1480—has come into the possession of Mr. Layard (see woodcut). It represents a specimen of exquisite and almost indestructible finish in the painted arabesques round the arch, under which the profile of the Sultan appears. A drawing in the British Museum, of two Orientals, man and woman, is also believed to be a relic of *Gentile's* residence in Constantinople. The same may be said of a drawing in the library at Windsor Castle of a male figure seated, in a turban, of great beauty of drapery. There is evidence that *Gentile* was familiar with the art of portraiture, A Doge in the Correr Collection, and another belonging to Mr. Cheney, are pronounced to be by his hand. Also the profiles of two youths, facing each other, in the University Gallery, Oxford. Two large pictures in the Accademia, Venice, the Procession, and the Miracle of the Cross (see woodcut), have been greatly injured, but still retain evidence of his ability for historical subjects, and of his power over the representation of crowded architectural backgrounds and elaborate accessories. These were painted later in his life, while the great picture in the Brera, called the Sermon of



PORTRAIT OF SULTAN, by Gentile Bellini ; Rt. Hon. A. H. Layard.



MIRACLE OF THE CROSS : by Gentile Bellini, Accademia Belle Arti, Venice.



St. Mark, with its Oriental buildings and figures, was begun in 1507, and completed after his death by his brother *Giovanni*.* A picture of a Virgin and Child, enthroned under a canopy, signed by *Gentile*, is in the collection of the late Sir Charles Eastlake. There is evidence that Titian, as a boy of nine years old, entered the school of *Gentile Bellini*.

We now enter more closely into the characteristic qualities of the Venetian school, which unfolded itself in the second half of the fifteenth century, and which, together with the schools of Florence and Padua, contributed a third important Power in the development of art. In the two first schools this was effected by the study of form and the laws which govern its appearances—by drawing, modelling, chiaro-scuro, &c.,—while colour was generally regarded as a subordinate quality. Among the Venetians, on the contrary, the element of colouring was considered all-important; and in this respect the school claims an unrivalled precedence.† We have noticed that the earlier masters had already displayed an excellence in colouring, particularly in the flesh, unknown before their time, and that the residence of *Gentile da Fabriano* in Venice had doubtless left many scholars there imbued with his manner. We observe further (and to this point we shall return) that, owing to the example of *Antonello da Messina*, the Venetians were the first among the schools of Italy who practised oil-painting, the greater fluidity and transparency of which, compared with distemper, were highly favourable to their peculiar aim. In all that relates to drawing, arrangement, and ornament, they leaned to the practice of the neighbouring school of Padua; but happily

* By the will of *Gentile Bellini*, the book of drawings (now in the British Museum) by their father, *Jacopo*, is bequeathed to his brother on condition of his completing this picture.

† As the Venetian school is acknowledged to be the first in colour, it is often too hastily assumed that its character from first to last was gay and joyous. Even in colour this is only occasionally true of *Paul Veronese*. The general style of the Venetian altar-pieces is grave, and it is remarkable that, in expression, no school of Italy is more serious. The smiling expressions of *Leonardo da Vinci*, *Correggio*, and *Raphael* never occur in the Venetian Holy Families, and the pensiveness of mien and look in subjects of a lighter character is sometimes pathetic: the picture called the Three Ages, in the Stafford Gallery, is a remarkable example.—C. L. E.

they avoided its exaggerated severity ; and even as regards the qualities they adopted, they held themselves perfectly independent whenever the original application or treatment was opposed to their own views. In general the predominant taste exhibits itself among the earlier Venetian artists more as a fondness for magnificence and splendour ; a perfectly harmonious union of colour was reserved for a later period. Historical compositions, properly so called, are rare in this school ; where they do occur, the treatment differs from that of the Florentines and Paduans. In these a symmetrical arrangement of the whole, a measured distribution of the groups, predominates, while the Venetians from the very first betray a certain leaning to what is called *genre*, inasmuch as the whole composition is more scattered. The accessories, particularly the landscape, assume greater importance. Pictures in the early manner, representing the Madonna enthroned surrounded by Saints, particularly abound. Up to the time of the *Vivarini*, later, therefore, than in other schools, the single figures of Saints were painted on gold grounds, and divided by framework. This practice now ceased, the subject was united in one picture, generally with architectural background, and the "Santa Conversazione" now, properly speaking, first began. The Saints are no longer seen placed at equal distances and in tranquil attitudes ; contrast and variety are contrived. If one looks towards the Virgin, another reads in a book ; if one kneels, another stands upright. The sky when acting as background is generally kept light and clear, the more effectually to relieve the richly coloured figures. Such compositions are also embellished with pleasing accessories : sportive boy-angels singing and playing on instruments, or bearing festoons of flowers and fruit, give a graceful variety to the solemnity of these religious representations. There were other favourite accessories, such as splendid thrones and tribunes, under which the Saints are seen assembled ; sometimes even the architectural forms of the frames are carried into the picture ; sometimes the architecture of the church or chapel for which the painting was destined is imitated in perspective.

The proper head of the Venetian school is *Giovanni Bellini*, son of *Jacopo* and brother of *Gentile*—born 1426, died 1516. By the union of large gifts and length of years he appropriated and combined the best qualities of cotemporary painters and schools, and developed those excellencies, especially of colour, which constitute the transition from the fifteenth to the sixteenth century. Many of the works of this great master have been destroyed—many irretrievably injured—sufficient fruits of the industry of his pencil, however, remain to revive a reputation which in his own time stood deservedly supreme. *Giovanni Bellini* did not possess a highly poetic imagination—he did not veer between the common and the ideal, like *Signorelli*; or between the quaintly realistic and the solemnly sublime, like *Mantegna*—but he was endowed with profound and grandly balanced feeling, the expression of which appeals to large and noble sympathies.* Tempering the austerity of the Paduan school with a dignity and serenity peculiarly his own, he endowed the art with a character of moral beauty, which without actually spiritualising the things of this world, displays their noblest and most edifying side. Thus his figures, though animated with the utmost truth of nature, are utterly removed from the mean and the accidental. His type represents a race of men of easy and courteous dignity—a race not yet extinct in Venice. His Madonnas are gentle beings, imbued with a lofty grace; his Saints are powerful and noble forms;—his angels, cheerful boys in the full bloom of youth. In his representations of the Saviour he displays a moral power and grandeur seldom equalled in the history of art. It was in the works of *Giovanni Bellini* also that Venetian colouring attained, if not its highest truth of nature, at all events its greatest intensity and transparency. Many of his draperies are like crystals and gems of the clearest and deepest colour.

* We must again remind the reader that the great historical series of pictures with which *Luigi Vivarini*, *Giovanni Bellini*, and others had enriched the Doge's palace, and which would probably have raised still higher our estimation of these painters, was destroyed by fire in 1577. See Gaye's *Cartegg.* p. 70. A contract for the same work had also been entered into with *Perugino*.

Giovanni Bellini, as already indicated, studied in the atelier of his father at Padua—*Mantegna* at the same time in that of *Squarcione*. The two ateliers shared many of the same qualities, and certain works, now by a stricter criticism proved to be by *Bellini*, have been attributed to *Mantegna*. The fine and interesting picture in the National Gallery, Christ in the Garden with the Sleeping Disciples, is an example of such. A comparison with the picture of the same subject by *Mantegna*, in the Baring Gallery, will show the points of similitude and difference; one of the differences being that sense of atmosphere, knowledge of landscape, and dawning beauty of colour which pertain to *Bellini* alone. This picture is supposed to belong to about 1456, when, and for some time after, in the words of Messrs. Crowe and Cavalcaselle, "*Giovanni* continued to unite the bitter of the Paduan with the sweet of the Venetian school." The *Pietà* in the Brera, believed to be executed about 1460, belongs to this class. It is a work of profound and touching feeling, though not without signs of Paduan grimace. In spite of a Latin inscription which contains the signature of *Bellini*, it was long assigned to *Mantegna*.* The *Pietà* was a favourite subject with the master. Examples of it are in the Lochis-Carrara Gallery, Bergamo; in the Vatican, there long called *Mantegna*; in the sacristy of the cathedral at Toledo; in the Stuttgart Gallery; in the Berlin Museum; and, in the form of a sketch, in the Uffizi.† These various works embrace a considerable period and show the development of his powers and the adoption of the new oil vehicle. Another subject, the many repetitions of which are by his scholars, is the Circumcision—the original at Castle Howard. The Virgin and Child were also the constant theme of his pencil; the earlier specimens with gold grounds, the greater number with curtain or landscape background. The examples are too numerous, while varying much in excellence, to be particularised. Previous to the arrival of *Antonello da Messina*

* Engraved in 'Pinacoteca di Milano,' plate 8. "The small portion of landscape on the left is precisely in the manner of the Davenport Bromley *Bellini*, now in the National Gallery." Memorandum by Sir C. L. Eastlake, Milan, 1864.

† Engraved in Rosini, plate 64.



Altar-piece by Giovanni Bellini, S. Giolbe, Venice.

in Venice *Giovanni Bellini* practised tempera alone, bringing the process, as in the Brera Pietà, to the highest power of expression and force. His last picture in this vehicle, painted about 1472, was a large altar-piece, with Virgin, Child and Saints, and singing boy angels—recorded as one of his grandest efforts of composition. It belonged to SS. Giovanni e Paolo, where it shared the admiration of all visitors with Titian's Peter Martyr, and where it was involved in the same fate, being destroyed by fire in 1867.

A magnificent altar-piece—the Coronation of the Virgin—a vast structure, with pilasters and predella, rich in small and spirited pictures by this master, shows his transition from tempera to the use of oil. It was executed for S. Francesco at Pesaro, where it still remains, much injured by the barbarity of the faithful, but still unrestored, and displaying *Bellini* in some of his grandest and most varied forms.

The picture of the Transfiguration in the Naples Museum is believed to be of this early oil period, and shows in its fine background of rich Italian landscape, with episodes of figures and cattle, a most poetic feeling for outer nature—a feeling which we trace through many a work by this richly endowed painter. Of the same charm of extensive landscape, though here solitary and quiet, is the glorious Baptism painted for S. Corona at Vicenza, and still preserved there. This picture, which is akin to *Giorgione* in glow of colour, is supposed to have been painted towards the close of the century. An earlier work painted for S. Giobbe, Venice, and transferred to the Accademia (see woodcut)—the Madonna and Child, with SS. Francis, Job, John Baptist, Sebastian, Domenic, and Louis—with three angels with musical instruments—though now seen in a very different light to that for which it was executed, established his fame as an oil painter, and led to his employment by the Signory in the great historical decorations of the council hall, more than once mentioned as destroyed by fire in 1577. *Giovanni Bellini* supplied seven large works for this hall—a labour which engaged him for years. He was also employed to paint the portrait of each successive Doge for a series which

formed part of a frieze below the ceiling—also burnt, and subsequently replaced by later masters. The fine portrait of the Doge Loredano in the National Gallery, and another, a profile, in the Correr Collection, are probably replicas by him for private individuals. To about 1484 belongs the beautiful picture of the Madonna and Child between St. George and St. Paul—a masterpiece of breadth, drawing, and colour (see woodcut)—now in the Accademia; to about 1488 the Virgin and Child with Saints and Angels in the sacristy of the Frari. To 1488 also belongs the fine picture in S. Pietro Martire at Murano—the Doge Barbarigo kneeling before the Madonna, introduced by SS. Mark and Augustin—much injured, yet preserving in the calm nobility of the sacred figures, in the grand individuality of the Doge, in the beauty of the cherubs, in the charm of the landscape with its rich vegetation and numerous birds, and in the wondrous atmosphere in which all move and breathe, the imperishable beauties of the master.

It is not possible to assign any precise chronology to numerous works by *Bellini*—such as the altar-piece of the Virgin and Saints, lately in the Pourtales Collection; another altar-piece with the Madonna, Child, four Saints, and donor, in the collection of the late Sir C. L. Eastlake—and to many varieties of Madonna pictures in public and private galleries, signed by the master, and all more or less attractive, according to their state—which occupied the intervals between his labours in the hall of the Gran Consiglio. In 1505 the S. Zaccaria picture was completed, in the glow and depth of which the master, doubtless rather the inspirer than the imitator of his great juniors in this respect, leapt at once to a level with the highest qualities of Venetian art. This is a masterpiece of the class which Vasari calls “la maniera moderna”—the term first applied, and justly, to *Leonardo da Vinci*’s *Cena*. It was immediately after this, in February 1506, that *Albert Durer*, writing from Venice, said of the great old man, then just eighty, “he is very old, but still the best in painting.” In 1507 *Bellini*, as we have seen, completed the great picture of St. Mark preaching, in the Brera, bequeathed to him by his brother



Gentile. (The Christ at Emmaus in S. Salvatore is now assigned to *Carpaccio*.) To 1513 belongs the picture, in S. Giovanni Crisostomo, of St. Jerome seated, with his book resting on the bent bough of a grand fig-tree, with SS. Augustin and Christopher standing—a work of the highest Bellinesque charm, though executed by a hand eighty-seven years old. We have already mentioned his power over landscape, and the obvious love with which he introduced the face of Italian nature in his backgrounds, wherever there was place for it; dwelling equally on the near minutiae of weeds and stones, and on the distant forms of grand hill and valley; equally on the “fronde della Madonna,” hanging, as the plant still hangs, from many a Venetian wall; and on the distant sky and landscape which embody “the grace of a day that is gone.” And to his latter years, as if then more free to indulge what peculiarly delighted his eye, belong two works, in which landscape plays the principal part. One of these is the signed picture formerly in the late Sir C. L. Eastlake’s collection, now presented to the National Gallery, all Italian in masses of intricate wood and foliage, in plain, mountain, and buildings, and glowing, not under direct sunshine, but with the soft suffusion of southern light. The other, a landscape with similar intricacy of wood, but with more prominent features of rock and castle, and with a rich feast of the Gods, of no very sober character, going on in the foreground. (See woodcut.) This work is dated 1514, and may be considered the last effort of the master’s power. It was left incomplete, and finished by *Titian*, forming one of the series of four pictures of mingled figures and landscape, of which the Bacchus and Ariadne in the National Gallery is another example. It passed from the Cammuccini Collection into the possession of the Duke of Northumberland, and is now at Alnwick Castle.

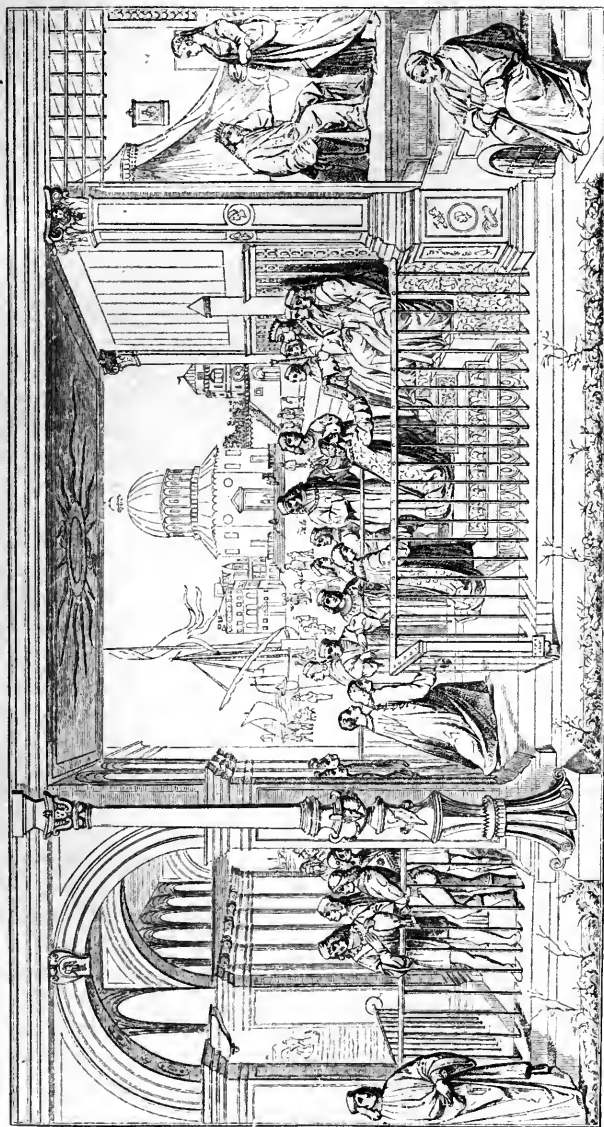
Most of *Bellini*’s works are signed “*Joannes Bellinus*,” on *cartellino* or parapet. Only a few of his later works are dated.

Giovanni Bellini formed a large number of followers, and the brightest glories of Venetian art rose from his atelier. In many of his latest works he received that assistance from

his scholars in which the training of all great schools has consisted. Modern connoisseurship even aims to point out where particular hands have lent their co-operation on the same picture.

We turn first to some of his earlier and also less distinguished followers, gathered together from different parts of the Venetian territory, all more or less learning from and influencing each other, but all, directly or indirectly, looking up to *Giovanni Bellini*, and in some instances also to *Gentile Bellini*. The great names of *Giorgione* and *Titian* are reserved for another chapter.

Of *Vittore Carpaccio* nothing as to date or place of birth is known, though modern investigation has endeavoured to prove him a native of Istria. He is, properly speaking, the historical painter of the earlier Venetian school; his conceptions incline to the *genre* or romantic style, to which we have already referred. In these pictures he successfully introduces the daily life of the Venetians of his time, and fills up the background with landscape, architecture, and accessories, uniting them all with a deep and powerful brush. In this respect he may be compared to the Florentine masters of the fifteenth century, only that the surrounding landscape and architecture display a far higher finish and assume a much greater importance. He aims not only to represent single events, but a complete scene. Eight large pictures, in the Academy of Venice, with numerous figures, representing the history of St. Ursula, are particularly worthy of attention. These are masterly works, rich in all that gives value and grandeur to historical art. The rather monotonous history which forms the groundwork of many of them is throughout varied and elevated by a free style of grouping, and by happy moral allusions. The colours shine with the purest light. The subject of the young Saint in her sumptuous bed has a purity and simplicity which are quite unique. The subject of our woodcut is one of the grandest in architecture and grouping. Another picture, also in the Accademia—"the Patriarch of Grado casting out evil spirits by a relic of the Holy Cross," one of the series of the History of the Cross painted for S. Giovanni Evangelista—though much injured, is an



HISTORY OF ST. URSULA : by Vittore Carpaccio, Accademia Belle Arti, Venice.

interesting illustration of the architecture and costumes of old Venice. Between 1502 and 1511 he painted nine small canvases for the Scuola of S. Giorgio dei Schiavoni, founded for the refuge of distressed seamen of Dalmatian origin, the subjects being incidents from the lives of the patron saints of Dalmatia and Albania. These are still preserved in S. Giorgio dei Schiavoni, and in spite of great injuries and great irregularities in merit, still show that charm of picturesque reality which is characteristic of the master. For the Scuola of S. Stefano he also executed a series of four pictures, illustrating the life of St. Stephen. The first, the calling of the Saint, is in the Berlin Museum: the second, a work of great glow and brilliancy, the Saint preaching, in the Louvre; the third, his Dispute with the Doctors, in the Brera, and the fourth, his Martyrdom, at Stuttgart. A fine specimen of *Carpaccio's* powers is in the Gallery at Ferrara. This is the Death of the Virgin, with the Apostles gathered round, and with a mass of light glowing architecture behind, which was his favourite background. Above the scene appears Christ receiving the soul of his mother. *Carpaccio* introduces animals freely into his works, and excels in their delineation.

The supper at Emmaus in S. Salvatore, Venice, hitherto ascribed to *Bellini*—a work of fine character—is now believed to be by *Carpaccio*. This painter is also known to have taken part in the decoration of the hall of the Gran Consiglio. The National Gallery contains a remarkable altar-piece by *Carpaccio*—the Madonna and Child enthroned, with the Baptist and St. Christopher, and the Doge Mocenigo kneeling in front. This is a votive picture, on occasion of a plague that had devastated Venice in 1478.

Lazzaro Bastiani, or, as he has signed himself, "*Sebastiani*," has usually passed for a scholar of *Carpaccio*—a statement contradicted by dates. He is believed to have been brought up in the Paduan school. His home was Venice, and in his later works he partakes of the mingled styles of the *Vivarini*, *Carpaccio* and *Gentile Bellini*. A Pietà in S. Antonio, Venice, shows a dry and ungraceful Paduan manner. A lunette, signed and dated 1484, in S. Donato,

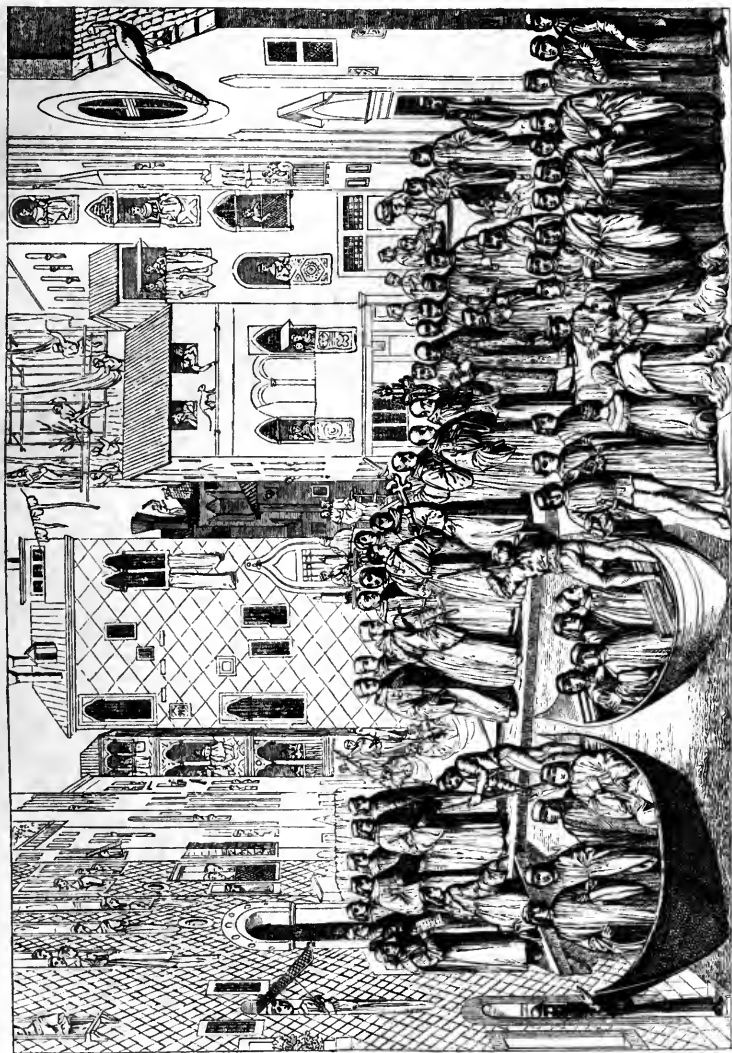
Murano—the Virgin and Child, with S. Donato and John the Baptist, Angels, and Donor—approximates more to the Venetian feeling.

Giovanni Mansueti was the friend and companion of *Lazzaro*, and is clearly Venetian in his education. He also contributed to the series of the history of the Cross in S. Giovanni Evangelista. (See woodcut.) One of the miracles of the Cross is his work, now in the Accademia, Venice. This bears an inscription declaring himself a disciple of "*Bellini*," and a believer in the miracle. Another of his works, also in the Accademia, St. Mark preaching, shows affinity with *Carpaccio*, and introduces animals, a leopard, a stag, &c., after the manner of that master.

Benedetto Diana was an inferior member of the school, and fellow-worker with *Mansueti* in the series of the History of the Cross. A Virgin and Child with four Saints, in the Accademia, shows his manner.

Marco Marziale is suggested to be one of those of whom *Albert Durer* wrote that there were painters in Venice who copied him. A large altar-piece in the National Gallery—the Circumcision—of fine colour and minute detail, with a grand background, recalling one of the ancient gilded semi-domes in S. Marco, Venice, has in the figures a mingled German and Paduan character. This picture is signed, and dated 1499. The Supper at Emmaus, dated 1506, in the Venetian Academy, is another admirable example of this peculiar master, with remarkable details.

Giovanni Battista Cima, called *Cima da Conegliano*, is one of the most prominent of *Bellini's* followers. His male figures are characterised by great dignity and tranquillity in gesture and movement; his Madonnas are inanimate, but pleasing in expression, and generally of one type; his colour in his best works is jewel-like, and his execution careful and decided. In treatment of landscape and predilection for it, he sometimes rivals *Giovanni Bellini*; and his attachment to his birthplace is shown by his frequent introduction of the hill and fortified walls of Conegliano. He never fails also to sign himself "*Conagliensis*." Dates of his birth and early life are unknown. He left his home in the Friuli territory,



and settled in Venice. His earliest dated picture is 1489. It is in tempera, and was executed for S. Bartolommeo in Vicenza, and is now in the Vicenza Gallery. It represents the Madonna and Child under an arch with vine-leaves, with SS. Jerome and John the Baptist. "Notwithstanding the early date, there is no evidence of unformed style. On the contrary, the draperies are equal to his best, that of the Baptist especially, and the blue mantle of the Madonna. The architecture has also the precision of his later works. Some fruit trees in the open space above the heads of the Saints have the separate leaves drawn like *Bellini's* early works. The heads are all good—the Infant Christ's the least so, though not inferior to some of his mature works. The Baptist is altogether fine—action, drapery, head, hands, and feet." *

By 1492 *Cima* had surmounted the difficulties of oil-painting, as appears in the fine Pietà in the Accademia at Venice. The large altar-piece in the Duomo at Conegliano belongs to the same time, and is one of his most magnificent productions, showing in every respect the influence of *Bellini*. The Madonna and Child are here enthroned on a grand architectural structure, with two boy angels playing on musical instruments below, and three Saints standing—one female, two male—on each side. The Baptism in S. Giovanni in Bragora, is known to have been painted in 1494. *Cima* here emulates, by a fine landscape of hill and water, the same subject by *Bellini* in S. Corona, Vicenza; the rock of Conegliano with its castellated towers being introduced. A Nativity in the Carmine at Venice, with Tobit and the Angel, St. Helena, St. Catherine, and St. Joseph introducing the Shepherds, has also a charming background, with a steep rock overhung with trees, and a rich evening-toned landscape with towns. Another Tobit and Angel with two Saints, in the Badia at Venice, though somewhat injured, presents us with another beautiful landscape.

But the whole charm of force and richness belonging to this master are especially embodied in the two pictures in the gallery at Parma, of which it is impossible to speak too

* Memorandum by Sir C. L. Eastlake, Vicenza, 1863.

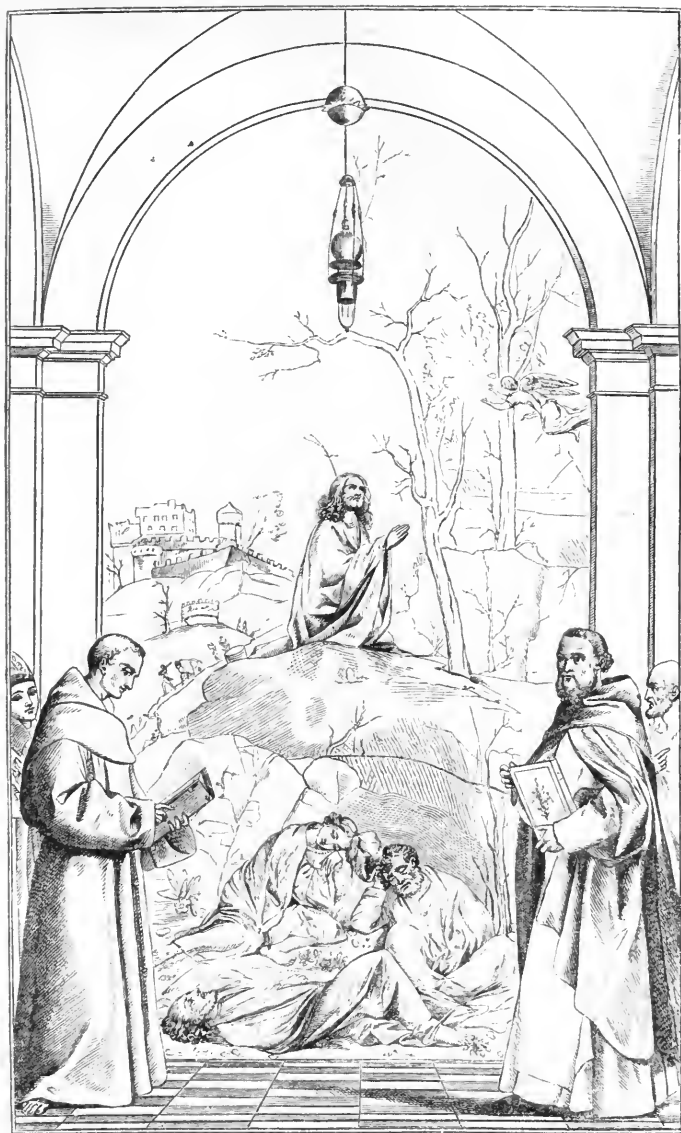
enthusiastically. The one is a picture with an arched top, the Virgin holding the Child, who rests on a broken pillar, with fine ruins of classic architecture behind, Conegliano in the distance, and a treatment of foreground, with weeds, stones, and brown shadows, which is exquisite; SS. Michael and Andrew stand on each side. This work long bore the forged signature of *Leonardo da Vinci*, a parentage equally contradicted by the work itself, and superfluous to enhance its merits. The other altar-piece represents the Madonna and Child enthroned beneath a tribune of gilded mosaics. The Madonna's hand is on the head of St. Damian, who kneels in prayer, and the Child turns in benediction to St. Apollonia; at the sides are SS. Cosmo, Paul, Catherine, and the Baptist. A single angel, standing at the foot of the throne, looks up as he pauses in his music. The fine tone, harmony of colour, and expression of these works make it difficult to say which of the two is the greater *chef-d'œuvre*.

A large altar-piece, dated 1501—the Incredulity of St. Thomas; the Saviour with all the Apostles, life-size—has lately been transferred from the hospital at Portogruaro, in the Friulense country, to the National Gallery. The heads are highly expressive, and some of the figures of great dignity. Another work of an analogous character, is the same subject with St. Nicholas under an arch, in the Brera, with a beautiful landscape background. (See woodcut.) The works of *Cima* are scattered in most public galleries, and are found in Vienna, Munich, and Berlin. His Madonnas are frequent, and are sometimes mistaken for those of *Bellini*. In some instances a false signature of *Giovanni Bellini* has been added. *Cima da Conegliano* is reported to have died in 1517. The last-known genuine date on his works is 1508.

Vincenzo di Biagio, commonly called *Catena*, a native of Treviso, derived the better part of his art from *Bellini*, and subsequently from *Giorgione*; the influence of *Bartolommeo Vivarini*'s style is also perceptible. Several of his pictures are in the Venetian Academy; among them a somewhat severe Madonna, with St. Simon and St. John the Baptist, is



INCREULITY OF ST. THOMAS; by Cima da Conegliano, Brera.



AGONY IN GARDEN; by Marco Basaiti, Accademia, Venice.

especially remarkable. Later works by him—for instance, an Adoration of the Kings, in the Manfrin Gallery, and an excellent Madonna with Saints, in the Berlin Museum—are freer and more broadly treated.

It is surmised that the fine Venetian picture—a Warrior adoring the Infant Christ, in the National Gallery—the beauty of which has been brought to light by the removal of dirt and over-paintings, is by *Catena*. Here the influence of *Giorgione* strongly appears. If this picture be really by his hand, *Catena* takes no ordinary place in the Venetian school.

Another picture formerly known as his, in the Pesaro Palace, Venice, of Giorgionesque character, representing the Virgin and Child, with St. Anna and Joseph, three partridges and a dog, is in the Dresden Gallery, where it bears the very unconvincing signature of *Andrea del Sarto*!

Catena is also seen in the Berlin Museum—the Madonna with Saints and Donor—and in a fine male portrait. The date of his will proves this painter to have been alive in 1531.

Marco Basaiti belongs to a rather later date. He was a master of a certain severity and dignity, accompanied by a realistic dryness and stiffness of drapery, and a constantly recurring type of head. The first record about him occurs in 1503, when he appears as the assistant of *Luigi Vivarini*. A large altar-piece—the Enthronement of St. Ambrose—undertaken by that master for the church of the Frari at Venice, was interrupted by his illness, which terminated in death. He left it to *Basaiti* to complete, who thus began his career in the school of *Murano*. More Bellinesque in style and feeling are his Dead Christ with two Saints, in the Accademia, and a Pietà in the Berlin Museum, incorrectly assigned to *Bellini*. To 1510 belongs the Calling of the Sons of Zebedee, in the Accademia, Venice; and to about the same time the Agony in the Garden, with the hanging lamp and leafless tree seen against a solemn-toned evening sky—a picture of great earnestness in the person of the Saviour. (See woodcut.) The works of this master, when not signed, are, like those of *Catena*, difficult to distinguish from others of the same school and time, and in the comparatively superficial knowledge of a past age he has received the same

tribute of admiration or interestedness in the attribution of many of his works to *Bellini*, in the execution of whose later works *Basaiti* is believed to have assisted. The Assumption at St. Pietro Martire, Murano, with a fine landscape, is one of his best works. His power over landscape is also seen in a reversed repetition of the Sons of Zebedee, a far finer and riper work than that in the Accademia, now in the Belvedere, Vienna, dated 1515.

Basaiti painted several versions of St. Jerome in the Desert, one of which, a small picture of Bellinesque character and exquisite execution, is in the National Gallery. The latest date upon his works is 1520—on a St. George and the Dragon, in S. Pietro di Castello, Venice.

Andrea da Bergamo, or "*Bergomensis*," is a painter now believed to have been recorded in the history of art under two other appellations—that of *Previtali*, and that of *Cordelle Aghi*. The first name of the two is not cited by any Venetian chronicler, but appears as a surname in later life, when he had settled at Bergamo. He came to Venice towards the close of the fifteenth century, and pictures executed there, bearing the signature of *Cordelle Aghi*, or *Cordella*, show an entire identity of style with others inscribed "*Andrea Bergomensis*," known as *Previtali*. The question is pretty nearly set at rest by the fact that a copy of the Marriage of St. Catherine, a supposed *Bellini*, in the Sacristy of S. Giobbe (see woodcut), with the inscription, "1504. Andreas Cordelle Agij, discipulus Joannis Bellini, pinxit," * is accompanied by a monogram, afterwards found attached to the signature of "*Andreas Previtali*." † This painter left many signs of his activity in Bergamo: St. John Baptist enthroned, attended by four Saints, in S. Spirito, dated 1515; St. Benedict enthroned, in the Duomo; and a Crucifixion, in S. Alessandro, both dated 1524. Also another large picture in S. Spirito, dated 1525. He is recorded to have died of the plague in 1528.

Vittor Belliniano is another painter who has descended to

* In the collection of the late Sir C. L. Eastlake, purchased at the Stowe sale, and at that time bearing a false inscription of *Joannes Bellini*, under which the real inscription was discovered.

† Large altar-piece in S. Spirito, Bergamo.



MARRIAGE OF ST. CATHERINE; by Cordelle Agbi.



CORONATION OF ST. CATHERINE ; by Bissolo, Accademia, Venice.

us under more than one name. He is called by Vasari *Vittor Bellini*, by others *Bellini Bellini*, and is probably also identical with *Vittor di Matteo*. His works are few and of small interest, except for their Venetian physiognomy. A much injured Martyrdom of S. Marco, dated 1526, and signed "*Victor Bellinianus*," is in the Imperial Academy at Vienna. A Coronation of the Virgin, signed "*Vittor Belli*, 1524," is in the church of Spinea, near Mestre.

Marco Belli and *Andrea Busati* were both followers of *Bellini*, of little note.

Pier Francesco Bissolo, born, it is believed, at Treviso, was a conscientious, but second-rate pupil of *Bellini*. An Annunciation in the Manfrin Collection, a feeble picture, signed by him, is supposed to be an early work. S. Justina enthroned, with John Baptist and St. Catherine, in the Duomo at Treviso, with a Donor,* has some signs of Giorgionesque influence. The Coronation of St. Catherine, who receives from the Saviour a crown of thorns in exchange for her crown of gold—in the Accademia, Venice—is his best work. (See woodcut.) This picture and the Resurrection of our Lord, in the Berlin Museum, are examples of the calm, gentle, religious spirit characteristic of this master. His pictures are generally signed "*Franciscus Bissolus*." It is surmised that *Bissolo* may possibly be identical with *Pietro degli Ingannati*—a name which, like that of *Ingegno*, is a mystery in the history of art. Two pictures signed "*Petrus de Ingannatis*" exist, the one in the Berlin Museum, the other in the Casa Morosini, Venice. Nothing historical is known of this master, and without their signature these pictures would be assigned to *Bissolo*.

Bartolommeo Veneziano is a name attached to only three or four known pictures, the dates of which extend from 1505 to 1530. The last date is that on a fine male portrait in the National Gallery, and on a female portrait in Mr. Barker's Collection.

Cima da Conegliano has been justly introduced among the followers of *Giovanni Bellini*. Here, however, we may

* Known as the Canonico Novello, who died 1504, thus giving a proximate date to the picture.

describe a few painters from the Friulian territory, who, in the first instance, followed the Venetian method through the example of *Cima*.

Giovanni Martino, or *Martino da Udine*, is a feeble painter of this class. A Madonna, dated 1498, in the Correr Gallery (Venice), and a St. Mark enthroned, of 1501, at the Duomo at Udine, are timid imitations of *Cima*. His chief work, S. Ursula and her Maidens, in the Brera, though devoid of expression, is attractive in general air.

Martino da Udine, known as *Pellegrino da S. Daniele*, is another Friulian who visited Venice, and derived his earlier Bellinesque features through *Cima*. The epithet *Pellegrino* is reported to have been given him by the aged *Giovanni Bellini*, while the adjunct of *S. Daniele* was derived from the little Friulian town where he chiefly resided. He was employed to decorate the church of S. Antonio at S. Daniele with frescoes, and signs his name there '*Pelegrinus*,' with the date 1498.

Owing to the wars between the Venetians and the Emperor Maximilian, which especially affected the Friulian territory, the wall-paintings in the church of S. Antonio were not continued till 1512, nor completed till 1522. In the interim *Pellegrino da S. Daniele* had resorted to Venice and to other Italian centres of art, and had fallen under the influence of riper masters, especially under that of his own scholar, *Pordenone*. The frescoes in S. Antonio, *Pellegrino's* greatest work, seem to have been inspired by the example of *Pordenone*, and, in colour, rival *Giorgione*. These frescoes include subjects from the life of Christ, and also from the legends of St. Anthony. They are much injured, but still display a *tout ensemble* of splendid effect. Above the arch of the choir are the remains of a fine Annunciation; lower on each side the Nativity, and the Adoration of the Kings; and below them single figures of Saints of great force and effect, among which St. Sebastian is especially remarkable. Among the subjects dedicated to the life of St. Anthony, that of the Saint enthroned, giving the benediction to a number of worshippers—whose figures are rendered by noble individual portraits—is very imposing in action and character.

Pellegrino's masterpiece in oil is a large and important altar-piece in S. Maria de' Battisti—the church of the hospital—at Cividale. High in the centre are the Madonna and Child enthroned, with four beautiful female Saints, the one reading on the right, and the corresponding Saint on the left with a rose, especially fine. Below on the right is S. Donato, patron saint of Cividale; and on the left John the Baptist. A youthful angel seated, playing the viol at the foot of the throne, is the least successful part. This picture is a specimen of the boldness of hand acquired by long practice in fresco. On the wings, right and left, are SS. Michael and Sebastian. These are almost reduced to *chiaroscuro*.*

Pellegrino died in 1547. He is a striking instance of an imitator of certain grand qualities in Venetian art, without the careful drawing and deeper feeling requisite to form a first-rate master.

The little towns of Treviso and Feltre had also their painters, influenced partially by the same conditions.

Pier Maria Pennacchi, born 1464, probably at Treviso, shows in his best works a mixture of the Paduan and Northern manner. An early example, a Dead Christ between Angels, is in the Berlin Museum. A Madonna and Saints, in S. Leonardo at Treviso, though later in time, is still so dry that Albert Durer's forged monogram upon it long passed undisputed. *Penacchi* settled afterwards in Venice, where the Annunciation in S. Francesco della Vigna, and a Madonna and Child in S. Maria della Salute, are more Venetian in character. He is known to have painted as late as 1528.

There is evidence of two painters bearing the name of *Girolamo da Treviso*. The elder is known by a picture signed and dated 1487, in the Duomo at Treviso—the Madonna and Child enthroned with SS. Sebastian and Rock, and two infant Angels on steps of throne. The draperies are of a mingled Mantegnesque and Vivarinesque character, but the picture is of little interest.

* These side figures were long in the hands of Count Maniago, the historian of the Friulian school, and at his death were restored to the church. They have suffered much injury.

Girolamo da Treviso the younger was son and scholar of *Pier Maria Pennacchi*, born 1497. He imitated *Pordenone* and *Giorgione*, and was patronised by Sabba da Castiglione, at Faenza, for whom he executed a large votive fresco of the Virgin and Child enthroned, with Saints, in the church of the Commenda at Faenza. Sabba here kneels before the Virgin, introduced by a male Saint. A variety of scientific instruments, in allusion to the studies of Sabba, appear below the figure of the Magdalen. They are very carefully painted and drawn. He painted much for churches in Bologna. The altar-piece now in the National Gallery, the Madonna and Child enthroned, with Saints and Donor, came from S. Domenico at Bologna.

Morto da Feltre is another of those painters believed to be known under more than one name. As early as the seventeenth century he was asserted by Cambruzzi, an historian of Feltre, to be identical with *Pietro Luzzi da Feltre*, commonly called *Zaratro*, an assistant of *Giorgione*. *Luzzi's* parentage at Feltre, and birth there in 1474, are ascertained facts; the removal of his father to Zara, where he long resided, accounting for his appellation as *Zarato*. Admitting therefore that the *Morto da Feltre* of Vasari and the *Pietro da Feltre* of Cambruzzi and also *Ridolfi* are one and the same—no signed works assisting to establish either their separateness or identity—it would seem that the painter went to Rome in 1495, to Florence in 1506, and to Venice in 1508. Of the works by him in any of these cities none have been preserved. He is known to have laboured in his native Feltre in decorating the town-hall, and the church of S. Stefano, both restored after the destruction of the town by the Imperialists in 1515, though scarcely any traces of those labours survive. An altar-piece, recorded as by him, in the church of the village of Villabruna, in the neighbourhood, is almost the only example by which he can be studied. It is an arched panel, with the Virgin and Child, and SS. George and Victor below, both in the picturesque costume of the sixteenth century, and showing a character of art allied to *Pellegrino da S. Daniele*. A picture in S. Giorgio, near Feltre, Madonna and Child with SS. Valentine and Gregory,

called the School of Titian, is apparently by the same hand. Two houses, also in Feltre, the Palazzo Crico and the Casa Bartoldini, have considerable remains of frescoes, recorded to be by *Pietro Luzzi*. These show a mixture of styles compatible with the fact of the different centres of art he had visited. A picture at Berlin, believed to be by *Luzzi*, has a forged inscription which would introduce a third name, viz. "Laurentius Lucius Feltren^{is}." Vasari states that *Morto da Feltre* perished in an engagement at Feltre.

BOOK V.

PERIOD OF HIGHEST DEVELOPMENT AND DECLINE.

MASTERS OF THE SIXTEENTH CENTURY.

INTRODUCTION.

THE various elements of art which had gradually been developed in distinct styles and schools throughout Italy were now, at the beginning of the sixteenth century, rapidly attaining maturity. By this time all the mechanical impediments to the free exercise of pictorial feeling and knowledge, with which the great forerunners we have been describing had had to contend, were well-nigh overcome. Their successors received a rich inheritance, and possessed the power to develop it to the utmost limits of human perfection. Still, it is not in one place, or mainly in one individual, that this climax is found to centre. The temples of Art, in Italy, continued to be distinct, and the columns which supported them various; but each quality of art, by whomsoever represented—whether form, expression, colour, modelling, or such Titanic power for which Art has no technical name, as in the person of *Michael Angelo*—stands now before us full-grown. It would be vain to inquire into the causes which led to that marvellous energy of æsthetic life which Italy witnessed in her principal cities, and which, from its rising to its setting, occupied little more than two centuries and a half, and has never risen again. The flame of art is kindled by materials which we equally fail to define, or, consciously, to supply. A sensuous form of religion, a worldly-wise ecclesiastical hierarchy, a beautiful climate, and grand and lovely forms in man and Nature, are all powerful auxiliaries in developing what is already created; but they

all have existed without engendering art at all. The fire must descend from above. Without it the altars remain dark and cold. Once lighted by a great original mind, there failed not others in the noble Italian race to feed, increase, and impart it. Nothing is more conspicuous in the history of the great generations we have endeavoured to trace than the way in which the sacred flame was passed from one hand to another, each contributing to give it further aliment and brilliancy. The imagination fails to conceive the splendour of that era when wall, ceiling, panel, and canvas spread forth their glories, fresh and luminous from the master's hand, still unharmed by time, and unscathed by the ignorance and barbarity which defaced all that it failed to destroy. Considering also the productiveness of those times, they have left us but a tithe of what they brought forth; still, the very fragments of the feast have been sufficient to create the laborious, subtle, and most fascinating science of the connoisseur.

But ever more and more splendid as was the course of Italian art as it soared towards its apogee, there is no greater fallacy than to interpret it as the sign of a parallel and corresponding course of civilisation. As Art advanced in the Italian States, as new votaries gave birth to fresh varieties of its enchanting forms, all true civilisation—if we admit the only definition of that word to be respect for life and law, for truth and honour—as rapidly declined. One thing prominently taught us by the works of *Leonardo* and *Raphael*, of *Michael Angelo* and *Titian*, is distinctly this—that purity of morals, freedom of institutions, and sincerity of faith have nothing to do with excellence in art. At the same time it must be remembered that the splendidly gifted Italian race, debarred as they were from those higher careers of patriotism and enlightenment which demand liberty and security, sought and found for that very reason the more welcome expansion in the neutral domain of the arts. The artists' ranks were replenished, it may safely be said, by men who would have excelled in any sphere of intellectual liberty, and who, in the comparatively untrammelled field of art—for even here the vices and vanities of popes and princes tampered with the

purer inspiration of the artist—gave utmost largeness, dignity, beauty, and feeling to all they touched. On the other hand, the very decline of faith and morals, while occasionally dictating subjects unworthy of representation, afforded greater liberty to the painter. The Roman Church, however alert to persecute the votaries of truth in the form of Science, had become indifferent to the higher uses of Art. It no longer sought to encourage art for the purposes of edification, but simply for those of pomp and ornament.

The classic mania also, which had arisen towards the close of the fifteenth century, further enlarged the painter's field, and has left more living and genuine fruits in that form than in any other. For the great artists of the day, unlike the race of literary men, were no mere imitators of the antique. Even in *Andrea Mantegna*, whose hand was inspired by the beauty of such classic remains as were found in his time, no trace is discoverable of any merely laborious efforts to restore a foregone period; none were needed by a race of artists who had studied and developed every detail and principle of art afresh. The great age of *Raphael*, recognising and practising as it did those immutable principles of Nature which had guided the Greeks, may be said to have revived the spirit of the antique, but it did so without the slightest sacrifice of originality and independence. The profound laws which preside over æsthetic beauty remain unchangeable in all times and places; but their manifestations, if genuine, will, like the works of the Supreme Creator, vary with every different race and mind of man.

Thus, in the ruin of States and corruption of society, the arts alone pursued their upward way; and the fine taste of the cinque-cento, which set its impress of grace and fitness on every object, may be said to have been the only expression of the human intellect which flourished in healthy perfection.

CHAPTER I.

LEONARDO DA VINCI AND HIS FOLLOWERS.

At the head of the mature period of Italian art is rightly placed *Leonardo da Vinci*, born 1452 at Vinci, a castellated village in the Val d'Arno: for though he preceded the other great luminaries of the cinque-cento by a quarter of a century, yet his works alone, of all the painters we have mentioned, anticipated their standard of perfection. He it was who introduced that completeness of representation which Vasari designated as "*la maniera moderna*." *Leonardo* possessed an almost unparalleled combination of gifts, mental and physical. He had great personal beauty, and was endowed with utmost activity. He was painter, sculptor, architect, engineer, and physiologist. He mastered the sciences indispensable to the highest development of these attainments—mathematics, perspective, mechanics, and anatomy both of men and horses. He left writings on art* and on physical science, the latter anticipating the greatest discoveries of modern times.† He planned canals; he designed fortresses; he invented machines for swimming, diving, and flying, a compass, an hygrometer, engines of war of various kinds, and automaton toys for the pastime of royal personages. He was a poet, and an accomplished musician, inventing and making his own instruments. He excelled in all the manly exercises of the time; and while, as we have said, he stands first and highest in the ranks of the cinque-cento masters, he also stands last and highest of that order of intellectual painters who, like *Masaccio*, *Pietro della Francesca*, and *Mantegna*, combined the practice of art with the deepest research into its laws.

* '*Trattato della Pittura*.' A great number of editions. The first appeared in Paris, 1651, with a Life of Leonardo, by Raphael Dufresne. The best is that of Rome, 1817; Gugl. Manzi. There are several French and German translations.

† '*Essai sur les Ouvrages physico-mathématiques de Leonardo da Vinci, avec les Fragmens tirés de ses Manuscrits apportés de l'Italie*,' Paris, 1797. See also Hallam's '*Introduction to the Literature of Europe*.'

Leonardo's powers were too much for one man, or for one ordinary length of life; they trod on each other. With fewer gifts there would have been more results; with less ardour for science, more performance of art. His temperament also impeded his free course. He was fastidious, dreamy, impulsive, procrastinating, and ambitious of shining in society. He saw ever before him summits of perfection higher than mind or hand could attain. He left what was good and certain for experiments after what he felt would be better. He studied everything in turn with utmost ardour, and he finished nothing he undertook. All people courted him, all crafts tempted him. Even in his art he was pulled in opposite directions—indeed in all directions. His ideal of our Lord's head is the loftiest that art has realised. His Apostles' heads are among the truest and noblest transcripts of Nature. He attained in the countenances of his Madonnas and Children an ineffable sweetness and pathos which breathe the very airs of heaven. At the same time he analysed the principles of all that is monstrous and misshapen in the human face; and in his caricatures, of the authenticity of which there is unhappily no doubt, he seems to have gloated over forms of wanton hideousness, half human, half brute, and all traced with an exquisite line, from which we turn with repugnance.

The temperament of *Leonardo* may be recognised by the very processes of his art. He altered and retouched without ceasing. His chief aim seems to have been not so much to complete a work as to retain the power of correcting and improving it. Thus he added coat to coat and film to film, ever deferring the end of his labours, till a greater solidity and body of colour (*impasto*) gradually grew beneath his hand than any other painter, before him, has left. "*Leonardo's* refined taste and fastidious habits may be traced in opposite effects—in untiring labour, and causeless dissatisfaction." * The wonder is not that he left so little, but that, under these circumstances, he should have left enough to establish the transcendent nature of his art. Indeed, there is nothing

* 'Materials for the History of Oil Painting,' by Sir C. L. Eastlake, vol. ii. p. 94.

stranger in history than the fact of so great a reputation resting on so shattered and uncertain a basis ;—on one single work, long reduced to a shadow ; on, at the most, half a dozen pictures, for which, or for parts of which, his hand is alternately claimed and denied ; and on unfinished fragments which he himself condemned.

He was, properly speaking, the founder of the Italian process of oil-painting ; but the sacrifices he made to establish that process, however obvious to those who study him, can never be entirely computed. His very experiments on the nature of oils and varnishes can only be considered as misuse of precious time, and misapplication of an unrivalled hand.

Leonardo is too universal to be included in any school. He has a refined and enthusiastic, and sometimes even exaggerated sentiment, which may be compared to that of the Umbrian school. And this sentiment, which was the leading characteristic of his friends and fellow-pupils, *Perugino* and *Lorenzo di Credi*, he especially transmitted to his own pupils.

Leonardo da Vinci was the natural son of one Piero,* a notary of Florence, by whom he was placed in the school of *Andrea Verocchio*. The choice of his master was fortunate, for *Verocchio*, or “the true eye,” as his name shows, had a nature in sympathy with that of his great scholar.†

It is commonly reported that *Leonardo*’s fellow-pupils, *Perugino* and *Lorenzo di Credi*, under *Verocchio*, learned more from him than from their master. But it is only reasonable and just to suppose that *Verocchio*, possessing profound knowledge both of the human figure and of drapery, must

* Piero had four wives, and eleven legitimate children, eight of whom were sons. *Leonardo*, however, appears to have been early legitimatised, and to have been educated on the same level with his brothers.

† Of him, *Giovanni Santi* in his ‘Cronaca,’ before mentioned, has left a tribute, unrivalled in sentiment, as follows :

“ . . . e il chiaro fonte
D’umanità e innata gentilezza,
Che alla pittura e alla scultura è un ponte
Sopra del qual si passa cum destrezza ;
Dico *Andrea da Verocchio*.”

See *Verocchio*, vol. i. p. 246.

have exercised valuable influence over all who studied under him. In the absence of all other known specimens of *Verocchio's* pictorial skill, the Baptism in the Florence Academy furnishes the only example. This picture, dry and greatly injured as it is, has been made famous by the tradition that *Leonardo's* youthful hand is first seen in the figure of the angel on the right of the Saviour—a figure, according to Vasari, so superior to the rest of the work, that *Verocchio* in mortification abjured all further practice of the brush. In the discredit which modern investigation has thrown on many a neat anecdote by Vasari, the circumstance that this particular figure is the most attractive part of the picture would hardly, damaged as it is, suffice to corroborate this story. It is, however, a fact, that the technical execution of this angel differs somewhat from that of the rest. This work long remained forgotten in a church at Vallambrosa, and was only brought to light in 1812.

The early period of *Leonardo's* activity at Florence has not been accounted for. While many a work by his school has been attributed to his hand, it is now thought that various early works by himself have been classed among those of his school. As far as can now be judged, a love of the fantastic and monstrous, a predilection for the practice of caricature, and a delight in the rendering of animals, natural and unnatural, characterised the period of his youth. The story of the "*Rotella di fico*," or the circular piece of fig-wood on which he painted a monster made up of various animals—toads, lizards, serpents, bats, &c.—belongs to his early years.* This no longer exists; but the Medusa head in the Uffizi, on the originality of which connoisseurs are divided, but which at all events points to an original by *Leonardo*, remains as an analogous specimen.

Two cartoons are also described as belonging to this time—the one representing the Fall, with Adam and Eve in a meadow, surrounded with animals, executed for the King of Portugal, and known to have been in the possession of Ottaviano de' Medici in the middle of the sixteenth century:

* A "Study of Serpents and Dragons," by *Leonardo*, was in the collection of Sir Thomas Lawrence.

the other, showing Neptune on his car drawn through a stormy sea by marine horses. Both have disappeared.

In this absence of materials for history, it is impossible to assign dates to the early course of this great man; it can only be assumed that by the time, 1480, he was summoned to the court of Lodovico Sforza, called "Il Moro," who usurped the Milanese crown, *Leonardo* was already master of all those arts of war and peace—mines, military bridges, and engines both for land and water, architecture, hydraulics, works in marble, bronze, and clay, and, lastly, painting—in the practice of which he professes, in a letter extant to Lodovico, "to be on a level with any other man, be he whom he may." Much wasted time, however, may be ascribed to the various court festivities for which the inventive hand of the master furnished designs, models, and scenery, which vanished with the occasion. A strangely evil star presided over all he undertook, partly owing to the disturbed history of Milan itself, partly to the nature of his own temperament. His Milanese period was distinguished by two great works—one belonging to the province of sculpture, the other to that of painting—namely, the model for the equestrian statue of Francesco Sforza, and the great painting of the Last Supper. That two such feats in different forms of art should have proceeded from the same hand is sufficiently extraordinary; more so still that they should have been carried on simultaneously. According to a cotemporary writer,* he would leave the Corte Vecchia, where he was modelling the colossal horse, and hasten, in the heat of a July day, to the convent of S. Maria delle Grazie, and there, mounting the scaffold, apply a few touches to the Last Supper. He is believed to have commenced his studies for the horse in 1483, and to have brought the model to a conclusion towards 1489. At that time it met with a mysterious end. The story that Lodovico insisted on its figuring in a procession at the marriage of his unhappy nephew Gian Galeazzo, when it was broken into pieces, bears small probability on its face. This would hardly account for the necessity of entirely recommencing the composition, though it may have given so

* *Novelle del Bandello. Parte i. p. 363.*

fastidious a master an excuse for so doing. At all events, it is known, under his own handwriting, that *Leonardo* began a fresh model on the 23rd of April, 1490. This was twenty-three feet high, and would have required two hundred thousand pounds of metal to cast it. It is believed not to have been cast;* and in 1499, on the occupation of Milan by Louis XII., it was made a target for French archers, and, so, ruthlessly destroyed. Studies by his hand, in slight pen lines, survive in Her Majesty's collection at Windsor. An engraving exists, believed to be by the master, containing four designs for an equestrian statue, two of them with a prostrate enemy beneath. There is also a miniature in the Paris Bibliothèque, believed to represent the design.

However careful and protracted the preparations for the execution of the Last Supper, the picture itself is believed to have been completed in two years. The seeds for its rapid decay were sown by *Leonardo* himself. The regular processes of fresco would have required too much decision in execution for so fastidious and dilatory a hand: and this reason is supposed to have tempted him to prepare the surface of the wall so as to admit of that use of oil which lent itself to his peculiar practice. The treacherous nature of this method was further aggravated by the low position of the building, which exposed it to frequent inundations. In short, while other examples of wall-painting, a century and a half earlier, were still comparatively fresh and uninjured, this unparalleled work, which seems to have been created only to perish, was fast going through a process of disintegration, and by the time it was fifty years old was considered little better than a ruin. Francis I., in 1515, is reported to have seriously investigated the possibility of carrying it off to Paris. It is doubtful, however, whether any precautions could have rescued it; and the only mode of preservation took the form of numerous copies. In 1612 the Cardinal Federigo Borromeo ordered a copy to be made, assisted by a cartoon of the master still existing in the Ambrogian Library. By 1652, however, two centuries after the birth of

* See for statement that it was cast, 'Michel Ange, Leonardo da Vinci, Raphael,' par Charles Clement, p. 204.

Leonardo, according to the wont of the Roman Church, towards its great painters, so little respect either for him or his work survived, that the monks cut a door in the wall through the feet of the principal figure, and in so doing shook down much of the lower part of the work. Finally, in the next century, two successive restorations defaced what time had spared; and, lastly, the French soldiers, in 1796, turned the refectory into a magazine for hay, and a stable for cavalry horses.

Yet, for all this, the spirit of *Leonardo* is not utterly extinguished in the work. A soul still lingers in that bruised and battered body, which no maltreatment has yet expelled. Wreck as it is, there is still something in it which leaves an impression stronger than that conveyed by almost any other work of art. This is partly owing to the knowledge of the composition possessed by almost every intelligent spectator and which, on first sight, fills up the blanks in the great original. The eye rests upon the master's *intention*, and the grandeur of that still takes us by surprise.

The composition of the scene is such as to appear perfectly inartificial. It departs from the traditional arrangement by placing Judas among the rest of the disciples, instead of alone, opposite to them. Thus, no one turns his back on the spectator, and the heads, hands, and feet are seen without any undue artifice. We give the names of the individual disciples, this information being often desired, and not readily supplied.* They serve also to show the truth of character preserved in the persons of those disciples especially described in Scripture. The words of Christ, "One of ye shall betray me," have set the whole table in commotion. The figures may be divided into two groups of three each, on each side right and left of Christ. On the right are St. John, Judas, and Peter; St. John clasping his hands, and leaning backwards in sorrow. This permits Peter to reach impetuously forward, past Judas, and grasp John's shoulder

* The identification of each figure could never have been gleaned unassisted from the work. Doubtless the key to it was familiar to the public during *Leonardo's* life, and for many years after. Fortunately an early copy of 1565 exists in fresco at Fonte Capriona, where the names are inscribed.

asking him earnestly, though evidently in low tones, who is the traitor. This sudden movement has thrown Judas into an agitation which consciousness of guilt would otherwise have concealed; and he starts round to look at St. Peter, with a mixture of audacity and terror, turning his profile. In his confusion he upsets the salt, thus embodying a popular superstition betokening misfortune, while his right hand approaches the dish, standing before Christ, suggesting the text, "whose hand is with me in the dish." The next three figures are St. Andrew, St. James Minor, and St. Bartholomew. St. Andrew, an elderly and strongly-marked head, lifts both hands in astonishment. St. James Minor, in whose profile a likeness to Christ, related as they were, is supposed to be given,* binds the chain of figures together by reaching his hand in turn on to Peter's shoulder, also seeking information. Bartholomew, who comes last on the right hand of Christ, has risen on his feet, leaning forward on both hands over the table, as if to catch the words of Christ.

On the left hand of the Lord the first figure is St. James Major, who starts back in horror with extended arms and open lips. St. Thomas is seen behind, the forefinger of his right hand raised, a common gesture of menace, directed at Judas. In strong contrast to both is St. Philip, a beautiful young head, anticipating the ineffable sweetness of Raphael: he has risen on his feet, and, with his hands on his breast, leans towards his Master, protesting his love and innocence. In this head lies the quintessence of *Leonardo's* power over grace and expression. The three last remaining are SS. Matthew, Thaddeus, and Simon. They are speaking together. St. Matthew turns eagerly to his companions, with both his hands stretched towards our Lord, thereby connecting this group with the last-mentioned. St. Thaddeus whispers to Simon the name he suspects; his hands, at the same time, conveying a natural gesture of conviction. Lastly, St. Simon, the oldest of the twelve, sits with great dignity, thoughtful and distressed, with grandly upraised hands. Our Lord's head bears no description; but in the action of His hands, which are miracles of fine drawing, a meaning, both natural

* Bossi, 'Cenacolo,' p. 102.

and symbolical, is conveyed; the palm of the one open, raised, and inviting—the other gently and pathetically averted on the side of the traitor. The simplicity and symmetry of the background, and the truthful details of the table, all contribute to the reality of the scene.*

The copies of the Last Supper, in various forms, are numerous. They begin as early as 1500, by the hands of his scholars. The best is believed to be that in oil, on the same scale as the original, by *Marco Oggione*, formerly in the Certosa, Pavia, now belonging to the Royal Academy. Many are lost, among them the one likely to have best represented the master—namely, by *Bernardino Luini*, executed for Francis I. A large number, however, still survive in various forms, —fresco, oil, cartoon, water-colour, mosaic, and even, as presented by Francis I. to the Pope, in tapestry and in silver. A mosaic, executed under the superintendence of Bossi for Eugène Beauharnais, when Viceroy of Italy, is in a church at Vienna. There have been many attempts, aided by these materials, worthily to restore *Leonardo's* composition, and Raphael Morghen is known to have consulted not only the original but every accessible copy in the production of his engraving.

Cartoons by *Leonardo* of the heads of the Apostles—the size of the picture—in black and red chalk, slightly drawn, formerly in the Ambrogian Library, later in the collection of Sir Thomas Lawrence, are now in that of the Grand Ducal family at Weimar. The drawing of Christ's head in the Brera, called *Leonardo*, is an inferior production.†

* At the time of Goethe's visit to Italy, 1810, the hall was again used as a refectory, the tables of the monks and the Prior being raised on a step, along three sides of the square, the fourth side being open to the great work. Goethe adds with fine discrimination, "And here the wisdom of the painter is seen, in adopting the tables in use for his model. No doubt the table-cloth also, with its sharp folds and striped pattern, came from the linen-press of the convent; and plates, dishes, glasses, &c., were the same the monks used. There was therefore no thought of restoring an uncertain ancient costume. Highly awkward also would it have been to spread the figures out upon cushions. No, the holy party were to be drawn into the then living Present. Christ was to hold His last supper among His brethren, the Dominican monks at Milan."—Goethe's review of Bossi's 'Cenacolo,' 1810, vol. xxxix. p. 94.

† An early drawing, in the possession of Herr Grahl of Dresden, is curious and interesting, as showing various differences from the picture.

Finally, it may be said that the Last Supper is the only production by the master which is free from that vein of peculiarity which, chiefly in the shape of fantastic and impossible backgrounds, detracts from the charm of his other works. That alone addresses itself, with utmost unity of perfection, to the eye for truth of nature, to the taste for beauty of composition, to the sympathy for intensity of expression.

It has been suggested, as we have said,* that pictures attributed to *Leonardo da Vinci*'s scholars may be the production of his own youthful hand. Still, the progress of connoisseurship has transferred more works from *Leonardo* to his school than *vice versâ*.

To his Milanese time must be assigned the portraits of Lodovico il Moro and his Duchess, with their sons, executed on the wall of the same refectory that contains the Last Supper, and now almost entirely obliterated. Separate portraits in oil of the Duke and Duchess are known to have existed. It is more than doubtful, however, whether the two exquisite heads in the Ambrogian Library represent these personages; the fine male portrait being evidently too youthful for Lodovico, who is known to have been an elderly man in 1500. These portraits, probably of Galeazzo Sforza and Isabella of Aragon, as well as that of Lucrezia Crivelli, known in the Louvre as "*La belle Ferronnière*,"† with their rich brown local tones, belong to his earlier Florentine manner, which preceded the strong modelling of light and shade, from almost white lights to black shadows, and with every grade of tone between, which are his later characteristics. To the grey half-tones thus produced, *Leonardo* was the first to give the now technical term of "*sfumato*," or "*smoky*."

To his Milanese period also are adjudged the larger works of most importance which still exist. The "*Vierge au bas-relief*," so called from the small sculptured stone in the corner, at Gatton Park, belonging to Lord Monson, is

* See '*Leonardo da Vinci-Album*, von G. F. Waagen.'

† A charming repetition of this head is in the possession of H. D. Seymour, Esq., believed to be by *Beltraffio*.

conjectured to have been executed about 1490. It includes the Virgin and Child, with the Infant St. John, St. Joseph, and Zachariah. This is probably one of the earliest specimens of that arrangement of a Holy Family which *Raphael* afterwards consecrated. Another picture by *Leonardo*, of almost the same composition, without the Baptist, and with St. Catherine sitting reading, in place of the figure of Zachariah, is in the Hermitage at St. Petersburg. Both these works are of a time preceding that in which the master's peculiar type of the Madonna was formed. The Petersburg picture is pronounced to be the latest in date. All trace of whence it came into the Hermitage was destroyed with the archives of the gallery in the burning of the Winter Palace.

The "Vierge aux Rochers" is also believed to have been produced in Milan. The original, formerly in the chapel of the "Concezione" in S. Francesco, Milan, is at Charlton Park, seat of the Earl of Suffolk. The same composition occurs in the Louvre, in the Museum at Naples, and elsewhere. These are undoubtedly the work of scholars, and probably taken from the master's cartoon of the subject. A higher feeling pervades this work. *Leonardo* is seen in his full grace and intensity in the expression of the Virgin and two children, and in the angel who supports the Infant Christ, and who, looking full at the spectator, points to the Baptist as His forerunner. But the master's fantastic vein is disagreeably prominent in the dismal, dark cavern, with stalactite forms, in which the group are placed. Even here nothing more than the heads are believed to be actually by the master's hand.

Regarding the small picture of the Madonna giving the breast to the Child, formerly in the Casa Littà, connoisseurs are divided on its authenticity. Its beauty, however, can be no disputed point.*

The miseries and disturbances of the Milanese State at the end of the fifteenth century, account for *Leonardo's* removal to Florence, where he was welcomed with honour by Pietro Soderini, the Gonfaloniere. Here the humility of

* It bore the name of *Leonardo* as early as 1543 in the Contarini Collection at Milan.

Filippino Lippi ceded to him a commission for an altarpiece of the church of the Servi, which *Leonardo* coveted and undertook. After great delay, caused by a plurality of projects of various kinds—for digging a canal between Florence and Pisa, for raising the entire building of the Baptistery by machinery of his invention, &c.—which engaged his mind, he at length produced the cartoon of the promised picture, which set all Florence in excitement. For two days it was publicly seen by eager crowds.* The work, however, proceeded no further. In 1502 the painter applied his services in a very different line, being engaged by Cesar Borgia as his chief architect and military engineer. He returned to Florence in 1503, where a commission to contribute a subject from the history of the State for the Great Council Chamber in the Palazzo Vecchio, awaited him. This is the hall for which also, later, *Michael Angelo* designed a subject. *Leonardo* selected the victory of the Florentines, under the Patriarch of Aquileja, at Anghiari, over Niccolò Piccinino, General of Filippo Visconti; and *Michael Angelo* a scene from the Pisan campaign. Both cartoons excited in turn the utmost enthusiasm, and gave a fresh impulse to the youthful artists of the day. *Leonardo's* work, both cartoon and painting, partook of the evil destiny which, not unaccountably, presided over all he did. He repeated the same process so fatal to the Last Supper, only apparently with still fewer precautions; painted in oil on so defective a ground that the surface gave way under his own hand, and the work, for which he had already received a considerable sum, was finally abandoned. The cartoon has disappeared, and of the composition nothing remains but a sketch by *Rubens* (see woodcut), from which *Edelinck's* engraving called "The Battle of the Standard" was taken.

* Now in the Royal Academy, London. Parts of this drawing (for example, the lower portion of the figure of the Infant Christ) have either been effaced by time, or were originally unfinished: the cartoon is now kept under a glass. Many surmises have been made by historians of art regarding this work by *Leonardo*. It appears, however, that Vasari's description of the composition corresponds only with the drawing in the Royal Academy. Hence the best connoisseurs have concluded that this is the cartoon which was so celebrated in Florence. See Dr. Waagen, 'Kunstwerke in Paris,' p. 426.—C. L. E.



This shows a composition of a masterly character, but, like the copy from *Mantegna* in the National Gallery, it was evidently greatly Rubenized in its transmission through the mind of the great Flemish painter.* This is only a part of the composition, and it is probable that many episodes were introduced to which *Leonardo* alludes in his 'Trattato della Pittura.'†

Another unfinished work, executed in Florence, is the large canvas of the Adoration of the Kings, of which the composition is little more than laid in, in the Uffizi. It is a work which exhibits the original mind as well as the experimentalising habits of the master.‡

On the other hand, the portrait of Mona Lisa, wife of Francesco del Giocondo—now in the Louvre, called "La Joconde"—is one of the most highly finished works of art existing. The colours of the head are flown, but the hands, which are exquisitely formed, retain their freshness. The lady is believed to have sat during a period of four years. She is supposed to be represented again in an almost undraped state in the picture at St. Petersburg, with a dolomitic background, called "La Colombine," which came with the Houghton Collection.§ A fine cartoon in black chalk of the subject by *Leonardo* is in the possession of the Duke d'Aumale.

A St. Jerome, the head highly finished, formerly in the Fesch Collection, since then in the Monte di Pietà at Rome, is believed to be by the master; also a young man's head in the Belvedere Gallery, Vienna. A study of a female head

* Sir C. L. Eastlake, in his memoranda, mentions a sketch of the Battle of the Standard in the Palazzo Angri di Doria at Naples,—“once at Genoa, and not impossibly the original of the free copy by *Rubens*, engraved by *Edelinck*. The painted sketch in question is much later than *Leonardo*, but it is not finished. Difficult to say by whom; it is, however, not remarkable for skill of execution.” Naples, 1861.

† Cap. lxvii.: “Come si deve figurare una battaglia.”

‡ This unfinished work evidently influenced *Raphael* in the same subject for the tapestries of the Sistine Chapel. A figure of one of the attendants holding his chin is entirely taken from it. See 'Leonardo da Vinci-Album,' von G. F. Waagen.

§ See 'Gemälde Sammlung in der Kaiserlichen Ermitage zu St. Petersburg,' von Dr. G. F. Waagen, 1864, p. 35.

Messrs. Crowe and Cavalcaselle ascribe this picture to *Solario*. North Italy, vol. ii. p. 58.

of great charm, in little more than chiaroscuro, is in the Parma Gallery. Another was formerly in the Woodburn Collection.

The Madonna in S. Onofrio, Rome, is the only specimen by the master in fresco, and is doubtless a youthful work. It betokens an early visit to Rome of which there is no other record.

The Leda, sometimes called a Charity, with fine head, now belongs to Prince Frederic of Holland, at the Hague.*

The Madonna seated on the lap of St. Anna, with the Infant Christ and Lamb before her (see woodcut), in the Louvre, is of infinite charm, though surmised by some to have been only executed from a cartoon by the master. The strange position of the Virgin is a graceful rendering of a traditional subject seen in early wood-sculpture in Germany and elsewhere.

The Academy at Milan founded by Lodovico il Moro was entrusted to the management of *Leonardo*. He had a large school, and the numerous repetitions of his known works as well as the many Leonardesque pictures which bear his name are evidences of the zeal with which his designs, or even mere thoughts, were carried out. *Luini* is the master who imbibed most of his peculiar sweetness and refinement, and his works, as we shall see, have in many instances been classed under the name of *Leonardo*.

Leonardo was invited to the Court of Francis I. in 1516, and ended his days in 1519 at Cloux, near Amboise. The

* Rumohr ('Drei Reisen in Italien,' p. 70) says of this picture: "In this work, of which I have a lively recollection, I distinctly recognise the scholar of *Verocchio*, and the companion of *Lorenzo di Credi*, whose children these much resemble; only that there is more intelligence here in every part—more depth of character and expression. In the countenances of the mother and the children, especially of the little one upon her arm, there is an expression of grief and longing which I cannot describe. The picture was called a *Carità*. Italian painters of later times have represented similar groups under the same name, but always in the form of a mother delighting in the blooming offspring around her. *Leonardo*, however, seems to have departed from this obvious sentiment. It was his nature to overlook that which lay nearest to him. He either intended, by the mournful and longing expression he has given to the group, to allude to the idea of the lost Paradise, or he had some other mystical thought in view, to which those who afterwards adopted the subject had lost the key. See also a notice by Passavant, *Kunstbl.*, 1844, p. 118.



ST. ANNA AND THE VIRGIN, by Leonardo da Vinci, Louvre.

p. 360.

story of his having expired in the arms of the king is now exploded.

A notice like this can give but a one-sided idea of this extraordinary man, who is perhaps the most remarkable exponent of the times in which he lived. His observation of external nature and of her more hidden laws and forces was equally close, ardent, and original. His social gifts and worldly qualities were irresistible, while, as to the higher springs of action, he seems to have been morally indifferent as to whether he talked and laughed, played and sung, painted and modelled, designed engines for the benefit of all time, or invented toys for the amusement of an evening, in the service of friend or foe, compatriot or foreigner. Of few men could so much that is psychologically interesting be said, and of few men of note is so little known.

Before proceeding to speak of the painters formed by *Leonardo* in the Academy at Milan, certain painters must be noticed who belong properly to an earlier period, but on whose later education he exercised an influence. One of these, *Piero di Cosimo*, scholar of *Cosimo Rosselli*, born before 1460, died 1521, was a rival of *Leonardo* in his early Florentine time. His principal works are in Florence. An altar-piece executed for the church of the Innocenti is now in the board-room of that institution. Another is in the gallery of the Uffizi. A Coronation of the Virgin is also in the Louvre. This painter is described as a man of strange habits and fancies, fonder of mythological than of theological subjects. His pictures in the Uffizi—the history of Perseus—and especially his Death of Procris in the National Gallery, have an idyllic character of indescribable charm. His landscape backgrounds are excellent. The landscape to *Cosimo Rosselli*'s Sermon on the Mount, in the Sistine Chapel, is stated to be by the hand of *Piero di Cosimo*. A picture by him, a recumbent Venus playing with Cupid and a sleeping Mars in the background, is in the Berlin Museum. The same idyllic character is here seen. He painted chiefly in tempera. *Piero di Cosimo* was the inventor of the strange masque called the "Triumph of Death," which became the fashion in the Carnival at Florence.

Lorenzo Sciarpelloni, called *Lorenzo di Credi*—died after 1536, at seventy-eight years of age. He was apprenticed to *Verocchio*,* under whom he was fellow-pupil with *Leonardo da Vinci* and *Perugino*. His subjects are generally limited to Holy Families, with gentle and contemplative Saints, and fine architectural backgrounds. One of his most important works is the Madonna and Child enthroned, with SS. Julian and Nicholas, in the Louvre. Another of similar importance, the Madonna and Child, with SS. John the Baptist and Zenone, is in the Cappella Pappa Galla in the Duomo at Pistoia. Two fine specimens, each a Nativity, are in the Uffizi. The Berlin Museum is rich in this master. The Magdalen, worn and aged, with the angel bringing her the sacramental cup, in that gallery, is an instance of his rare departure from the circle of tranquil Madonnas. *Lorenzo di Credi* is a painter in oil, of light and cheerful colours, and of exquisite execution and finish. He is said by Vasari to have set his palette with numerous and most careful gradations of tints, and to have used a separate brush for each. The cleanness of his colours corroborates the story. The type of his Madonna is gentle and unmeaning, and his Children are too often taken from an ungraceful model, with large body, short neck, puffy limbs, and double chin. He was a follower of Savonarola, and was noted for his pure and affectionate nature and for his integrity. Much stress has been laid upon his friendship for *Leonardo*, but authentic documents speak more of his attachment to *Verocchio*, of whom he was especially the trusted friend. On his master's absence in Venice for the purpose of modelling the great Colleoni equestrian statue, *Lorenzo* took charge of his atelier, with all its contents; and on *Verocchio*'s death in Venice—from over-fatigue, as it is reported—*Lorenzo* hastened to Venice and brought back his remains. Early pictures by the master may be attributed to *Leonardo*, but the later-formed types of each are perfectly distinct. His works are numerous and rather monotonous. Being a painter of minute finish, he

* *Lorenzo di Credi* is sometimes stated to have been apprenticed to a goldsmith of the name of *Cione*. The explanation of this is that *Cione* was the patronymic of *Verocchio*, who was also a goldsmith. *Credi* was his own name.

filled his smaller works—such as the three beautiful examples in the Uffizi—better than those on a larger scale.

Giovanni Antonio Sogliani was the scholar and imitator of *Lorenzo di Credi*. He was a painter of but small originality. He also imitated *Andrea del Sarto* and *Perino del Vaga*, and completed works by each of these masters in Pisa. He is known also by a copy of *Lorenzo di Credi*'s Adoration of the Shepherds—a large picture in the Berlin Museum. Some of his Madonnas, of pleasing character, are in the Accademia, Florence. A St. Catherine by him, signed "Joannes Antonius," is in the Torrigiani Collection; another, of the Virgin and Child and Joseph, was in the Pantiatici Gallery, both at Florence.

The scholars of *Leonardo da Vinci*, more properly speaking, are principally seen in Milan, and especially in the Brera, where frescoes transferred from the walls of suppressed churches and convents form a very interesting collection. The school is distinguished, as M. Rio has exemplified,* by a spirituality and purity of aim which cotemporary Italian schools had greatly lost.

Foremost among them is usually placed *Bernardino Luini*, born at Lovino, on the Lago Maggiore; though the evidence of his scholarship is derived more from his art than from any records of his life, of which there are few. All that is known is that he came to Milan in 1500—about the time of *Leonardo*'s departure for Florence—being then master of his art. The year of his birth is unknown, but he was elderly in 1525, and is believed not to have lived long after 1530. The great merit of this master has only been comparatively lately acknowledged. The qualities of power and great individuality are not included within the range of his art; but in purity, grace, and spiritual expression, his works, in their appeal to the heart, take rank with the highest known. *Luini*'s career embraced the period of transition from the earnestness of the older masters, to the feeling for beauty which marked the perfection of Italian art, and his works embody both. Pictures by *Luini* long passed under the name of *Leonardo*; yet his type is so decided and

* 'De l'Art Chrétien,' 2 vols. 1855.

distinct that his hand is now easily recognised. His likeness to *Leonardo* is confined to a smiling and pathetically beatific expression, common to both, but much more abundant in *Luini*, whose heads of women, children, and angels present every grade from calm serenity, sweet cheerfulness, and innocent happiness, to ecstatic rapture; nor does *Luini* ever fall into exaggeration. Among his works long catalogued as *Leonardo's* are the Christ disputing with the Doctors, in the National Gallery; the Modesty and Vanity, in the Sciarra Palace, Rome; the Daughter of Herodias, in the Uffizi and elsewhere; the Baptist playing with the Lamb, in the Ambrogian Library,* &c.

Luini was fortunately a very prolific master, and painted in tempera, fresco, and oil. Those already mentioned, as well as the greater part of his easel pictures, are in oil. His favourite subjects in this form are the Madonna and Child, St. John and the Lamb (one very fine example is in the Rothschild Hotel, Paris), the Marriage of St. Catherine, and the Daughter of Herodias receiving the Head of the Baptist, sometimes—as in the Louvre and in the Casa Borromeo, Milan—with only the rude hand of the executioner seen. At Legnaio, near Milan, is one of his largest altar-pieces in oil, consisting of centre picture, lunette, four half-length figures of bishops and saints, and the predella. Two distemper pictures exist in the Cathedral at Como, with youthful figures of unspeakable charm. He is seen perhaps to greatest advantage in his frescoes, where his colour is more transparent and attractive, though most injured in this form. The Monasterio Maggiore, Milan (S. Maurizio), with the histories of St. Stephen and St. Catherine, in outer and inner church, are a very temple of *Luini's* works. The Unbinding of the Saviour from the Column is unique as a subject, and is conceived (half-ruined as we see it now) with ineffable pathos.† On the wall

* These misnomers were given comparatively early, and show how all discrimination in art had vanished in the seventeenth century. A St. Catherine by *Luini*, in the Fontainebleau Gallery—the gallery of all others where the Milanese School should have been known—was catalogued as *Leonardo* as early as 1642. See 'Trésor des Merveilles de Fontainebleau,' par le Père Dan.

† See etching, 'History of Our Lord,' vol. ii. p. 82. Also Fumagalli, 'Scuola di Leonardo.'

of the choir, in the outer church, is a large Crucifixion, of about one hundred and forty figures, among which the group round the Virgin, the Centurion, the soldiers dividing the garment, and the Magdalen, are particularly fine. *Luini*, however, has attained his highest perfection in the figure of St. John, whose expression represents the loftiest faith. Single figures also of utmost beauty are seen on the piers of the church.

The church of Saronno, in Lombardy, with the History of the Madonna and Christ in the chancel and in a chapel within, contains another gallery of *Luini*. On the Presentation is his signature, "Bernardinus Lovinus, 1525." In the Dispute with the Doctors, in that church, his own portrait is believed to be introduced.

The great Crucifixion in the church of Lugano, Lago Maggiore, has been a magnificent work—the head of the Saviour especially fine, but it is almost too much injured to afford any feeling but pain.*

The Dead Body of St. Catherine, borne by angels through the air, a much damaged fresco in the Brera, is one of the most graceful examples of Christian art. The *Littà* frescoes—figures smaller than life, now transferred to the Louvre—still give some criterion of the charm of *Luini* in this material.†

Aurelio Luini, son of *Bernardino*, is an inferior and unpleasing painter. His Martyrdom of S. Vincenzio, a transferred fresco in the Brera, is a sufficient example.

Marco Oggione, as he signs himself—though, by some historians, written "Uggione"—is believed to have been placed under *Leonardo* as early as 1490, and is therefore one of the oldest of his scholars. He is a painter of no charm, and, though imitating *Leonardo* in action, and even in entire figures, he shows the hardness and stiffness of a previous period. His colouring is cold but forcible, and his outlines decided. His frescoes in the Brera, taken from S. Maria della Pace, are not important, and want repose. The picture

* Engraved in Rosini.

† Separate works by *Luini*, in fresco, are engraved by Rocca, by A. Ghiberti, and more than one by Rampoldi. It is much to be desired that the works of *Luini* were collectively engraved, like those of *Gaudenzio Ferrari*, by Pianazzi. Milano, 1835.

of the Three Archangels, also in the Brera, is, on the other hand, a favourable specimen. A large altar-piece in six compartments in the Bonomi Collection, Milan, is by *Oggione*, also a Holy Family in the Louvre. He made several copies of the Last Supper—the one, before mentioned, in the Royal Academy; one on a smaller scale in the refectory of the Convent of Castellazzo, near Milan; and another, also small, in the Hermitage at St. Petersburg.*

Andrea Salaino or *Salai* was a favourite pupil of *Leonardo*. He was beautiful in person, and is stated to have been the master's model for his youthful male heads with curling hair. He has more warmth of colour than *Oggione*. A principal work by him—Madonna and Child, to whom St. Peter delivers the keys, St. Paul standing behind—is in the Brera. In the same gallery is a copy of the Virgin on the lap of St. Anna, in the Louvre. *Salaino* is hardly seen out of Italy. He accompanied *Leonardo* to Rome.

Giovanni Antonio Beltraffio, born 1467, died 1516. A Milanese noble, scholar of *Leonardo*. This painter is often defective in drawing, but he has great charm of expression and of colour, and a peculiar execution of the flesh, by which he is recognisable. Three important works by this master exist—the Madonna and Child, with two kneeling donors and the Baptist and St. Sebastian, in the Louvre; the Madonna and Child blessing a kneeling donor, and with the Baptist and St. Sebastian again, in the Frizzoni Gallery, Bellaggio;† and the third, Madonna and Child, with donatrix and four Saints, at Marbury Hall, Cheshire, the seat of Mr. Smith Barry.‡ This last appears to be the earliest in date. An attractive picture of the Virgin and Child by *Beltraffio* is in the National Gallery.

Francesco Melzi, also a Milanese noble. He painted but little, and to him may be assigned the weaker Leonardesque pictures. A picture in the Berlin Museum, of Pomona and Vertumnus, is assigned to *Melzi*. It was on a wall of the Castle of Vaprio—the seat of the *Melzi* family—that

* 'Gemälde Sammlung in der Ermitage,' von Dr. G. F. Waagen, p. 35.

† Engraved in Fumagalli, 'Scuola di Leonardo.'

‡ See Waagen, 'Treasures,' Supplement volume, p. 409

Leonardo and *Melzi* painted the colossal Madonna and Child, still seen there.* He accompanied his master to France, and to him *Leonardo* bequeathed his books, manuscripts, and drawings. He is stated to have supplied Vasari and Lomazzo with the principal records in the life of *Leonardo*. His date of birth is unknown, but he was old in 1508.

Cesare da Sesto, sometimes called *Cesare da Milano*, died 1524, about sixty-four years of age—a more important painter, who, at a later period, went to Rome, and became the friend of *Raphael*. His works show rather an imitation of *Raphael* than of *Leonardo*, though the Judith at Vienna by him long passed under *Leonardo*'s name. The Baptism of Christ, with a striking landscape by *Bernazzano*, a landscape painter who often worked with him, belongs to Duke Scotti at Milan. An altar-piece in compartments, St. Rock in the centre, with the Virgin and Child in the clouds, shows his imitation of *Raphael*; the group of the Virgin and Child being like that in the Madonna da Foligno. This is in the Casa Melzi at Milan. *Cesare da Sesto* lived much in Sicily, and one of his largest works, an Adoration of the Kings, in the Naples Gallery, came from a church at Messina. A small and very attractive picture of St. Catherine, with the tips of her fingers seen on the wheel, is in the Städel Institute, Frankfurt. The so-called *Raphael*, the "Vierge aux Balances," in the Louvre, is now adjudged to *Cesare da Sesto*.†

Giovanni Pedrini. This painter is believed to be the same recorded by Lomazzo as a scholar of *Leonardo*, under the name of *Pietro Riccio*. In the general similitude of the members of the Leonardesque School to each other and to their head, there is none who more imitates the dreamy expression, with an exaggeration of the grey and cold modelling, than *Gian Pedrini*. The Magdalen is a favourite subject, seen in the Brera and elsewhere. A St. Catherine between the wheels, with eyes cast up, is in the Berlin Museum. His small Madonna pictures, such as one in the Casa Borromeo, Milan, are very attractive.

* Engraved in Fumagalli.

† See 'Analyse critique des Tableaux Italiens du Louvre,' par Otto Mündler. Paris, 1850, p. 114.

The names of *Girolamo Aliprandi* of Messina, and *Bernardino Fassolo* of Pavia, are included among the scholars of *Leonardo*. Pictures by these masters, if such exist, probably pass under other names. *Aliprandi* (1470–1524) is mentioned by *Lanzi* as the author of a fine work—Christ disputing with the Doctors, signed and dated 1512—at Messina. This no longer exists.

Gaudenzio Vinci of Novara. An altar-piece at Arona, near Milan, is distinguished by a certain elevation and truth of expression. It leans to the manner of *Perugino* and *Francia*.*

A remarkable Milanese painter of this time is *Gaudenzio Ferrari*,† from Valdugga in Piedmont—1484–1549. He is believed to have studied under *Luini*, and known to have been in Rome, where he formed the friendship of *Raphael*, and painted with him in the Farnesina Palace. He also practised more than one art, and is recognised as a sculptor and modeller—the latter in terra-cotta—on a large scale. He is, however, a fully furnished and accomplished painter, of masculine power, great invention, fine drawing and drapery, and great charm of female and infant heads. Few have attained greater beauty in these respects than *Gaudenzio*. He painted both in oil and fresco. But his colour is sometimes over-gaudy, with a peculiar red in his draperies which extends to his flesh tints, and his small figures are occasionally fantastic and exaggerated. A large picture of St. Catherine, kneeling with clasped hands, looking up, between the wheels—the figures of the executioners exaggerated—in the Brera, is one of his more important oil-pictures. His *chef-d'œuvre* is the large altar-piece behind the choir in S. Cristoforo, Vercelli, eleven or twelve feet high; the Madonna and Child, with St. Christopher and four other saints, and two exquisite angels. The staff of St. Christopher extends diagonally from lower left corner to top of picture,

* Schorn, in the 'Tüb. Kunstblatt,' 1823, p. 2. There is a picture, Christ Washing the Feet of His Disciples, in the Manfrin Palace in Venice, attributed to *Perugino* (formerly, it appears, to *Luini*); the date inscribed on it is 1500. It is probably a work by *Gaudenzio Vinci*. On the school of *Leonardo* generally, see *Passavant* in the 'Tüb. Kunstblatt,' 1838, No. 69, &c.

† See 'Le Opere del pittore e plasticatore *Gaudenzio Ferrari*,' dis. ed inc. da *Sylvestro Pianazzi*, dir. e descr. da *G. Bordiga*, Milano, 1835.

terminating in grand leaves. His works in fresco are characteristic and beautiful specimens of the art. He is seen in the Brera, in transferred frescoes from S. Maria della Pace. These represent the history of SS. Joachim and Anna, telling the story with much grace and pathos. The great labour of his life was devoted to Varallo, the Piedmontese place of pilgrimage; where, in the chapel of the Sacro Monte, he covered the walls with a procession of figures, intended as spectators of the great Crucifixion—men on horseback, beautiful women and children, dwarfs, and figures in fantastic and extravagant costumes. On the ceiling are eighteen lamenting angels of grand and graceful character, some strongly foreshortened and of the finest expression, and all in attitudes of the most impetuous grief.

Gaudenzio is seen as a modeller of painted terra-cotta in the stations ascending to the chapel at the Sacro Monte. The bad taste of the colour and clothing of these works makes them highly repugnant to a cultivated eye, though the designs are in some instances full of grace.

In the convent of the Minorites he painted, as early as 1507, a Presentation in the Temple, and a Christ among the Doctors; and after 1510, the History of Christ, in twenty-one pictures. These are all more or less Leonardesque. The same may be said of a Madonna in six compartments, the so-called Ancona di S. Gaudenzio. His later works show more the influence of *Raphael*: for example, an Adoration in a lunette of S. Maria di Loreto, not far from Varallo, executed after 1527. The Refectory of S. Paolo at Vercelli contains a Last Supper, which, however inferior, shows the unavoidable influence of *Leonardo's* art. Assisted by his scholar *Lanini* (see next page), *Gaudenzio* frescoed (1532–1535) the transept of the church of S. Cristoforo, Vercelli. The Birth, Annunciation, and Visitation of the Virgin, the Adoration of the Shepherds and of the Kings, the Crucifixion, and the Assumption of the Virgin, are by his own hand: all these are pictures full of beauty and character, though here and there extravagant. In the church of Saronno, not far from Milan, he decorated (1535) the cupola with a glory of angels; those below large and draped, those

above naked winged boys, many of them of the highest beauty. *Gaudenzio's* last work, the Flagellation, in S. Maria delle Grazie at Milan (1542), is an example, in the figure of the Saviour, of his highest refinement of expression.

FOLLOWERS OF GAUDENZIO FERRARI.

Bernardino Lanini. A native of Vercelli, and follower of *Gaudenzio Ferrari*, born about 1508. This painter shows pleasing reminiscences of *Leonardo's* school. His *chef-d'œuvre* is an altar-piece in the Duomo at Borgo Sesia, near Varallo; with numerous figures. Heads of Virgin and Child very fine. Inscribed and dated. Two half-ruined frescoes are at Novara. In that on the right the Child is charming. In some heads *Lanini* rivals the sweetness of *Luini*—as may be seen in the altar-piece in the National Gallery.

Giovanni Paolo Lomazzo resembles *Lanini*. He has great merit as a writer on Art ('*Trattato della Pittura*,' 1584. '*Idea del Tempio della Pittura*,' 1590).

Ambrogio Figino, scholar of *Lomazzo*.—A weak and mannered imitator of the early styles.

CHAPTER II.

MICHAEL ANGELO BUONARROTI AND HIS FOLLOWERS.

Michael Angelo Buonarroti was born at Castel Caprese, in the diocese of Arezzo, March 6th, 1475.* Though the endeavours of his contemporary biographers to endow him with a noble lineage have not been confirmed by subsequent researches, yet there is no doubt that his family were of a respectable citizen class, occupying the modest villa of Settignano in the neighbourhood of Florence, still owned by a Buonarroti, and still showing the hand of the youthful genius in an almost obliterated drawing on a wall. Like *Leonardo da Vinci*, though the comparison between these

* Owing to the Florentine year commencing, at that time, on Lady Day, *Michael Angelo* is generally stated to have been born in 1474.

two great men goes no further, *Michael Angelo* was gifted with a plurality of powers, being equally grand and original in sculpture and in painting, and in each attaining an eminence unsurpassed in modern art. He also undertook great works in architecture, and was a poet of energy and feeling. In mastery of anatomy he stands alone; but though the love of that science assumes conspicuous prominence in his works, yet the only real solution both of his life and art lies in the grand and independent character of the man himself.

Michael Angelo early showed his passion for art; and after receiving, as it is told, rough usage from his father in the vain attempt to force his inclinations in another direction, he was, at the age of thirteen (1488), apprenticed for three years to *Domenico Ghirlandajo*. The nonage of the great man was equally extraordinary as his manhood. Young as he was, his proficiency was already such as to reverse the usual conditions of apprenticeship. Instead of paying a premium, the young lad received one for his services. This fact, coupled with the stories of *Ghirlandajo's* avowal that the scholar excelled the master in knowledge, justifies the supposition that the unfinished picture in the National Gallery—the Madonna and Child, with infant Baptist and angels—dates either from the period of his apprenticeship, or from a very early time after it.* Nor is this picture a more extraordinary production of a young lad than the head of the Satyr, now in the Sala degli Inscrizione, in the Uffizi†—or the bas-relief of the Battle of the Centaurs, still in the Casa Buonarroti, both known to have been executed 1489–91; nor does it show more than an equal precocity in each art. According to these dates, it is evident that the

* This surmise is contested by M. Charles Clement ('*Michel Ange, Leonardo da Vinci, Raphael*,' p. 55), on the score of the painter's youth. It must be remembered, however, that in respect of precocity *Michael Angelo* was exceptional, even among his fellows; and that the older we make the author of a picture which still partakes of the influence of *Ghirlandajo*, the more we weaken the evidence of its being by the hand of *Michael Angelo*.

† A foolish story is told by Vasari regarding the observations of Lorenzo dei Medici on this head, which still exists, to refute the tale. In the departure from the human to the animal character, the teeth were purposely modelled wide apart, and it is evident that no tooth has been knocked out.

young *Michael Angelo* testified his predilection for sculpture even during the period of his apprenticeship to *Ghirlandajo*. It was also in 1489 that he studied the remains of antique sculpture in the so-called Academy of the Medici Gardens, where he attracted the notice and encouragement of Lorenzo the Magnificent. The absence, also, of all further pictorial specimens by his hand in the first decade of his career, confirms his often-asserted preference for the plastic art. At the same time his study of the greatest painters in and near Florence, and the unparalleled ardour with which he conquered the difficulties of anatomy, will account for the occupation of several years, for which there are few existing works, even in sculpture, to show. The nature of this great man, unlike that of *Leonardo da Vinci*, was to devote himself with utmost energy to all he undertook. His varied gifts did not interfere with each other; nor did his social habits, or his desire of shining among the great of the earth, tempt him to waste his time and powers. All he sought was diligently and conscientiously to fulfil whatever he engaged to do. Yet no man was ever more fretted and frustrated in this respect, and the annals of his life show that perpetual interference and interruption of his work which is the greatest tyranny that ignorance and despotism can exercise, and genius endure. With such standards of power before us as the youthful works just mentioned present, there is small record of anything worthy to succeed them till he was twenty-five years of age. Such specimens of his sculpture as are recorded by historians—a colossal figure of Hercules, a wooden Crucifix, a youthful St. John, the Sleeping Cupid, endeavoured to be passed off as an antique—have as effectually disappeared as the colossal figure in snow reported to have been piled up by his hands for Piero de' Medici, in 1494. The figure of an angel on the shrine of St. Domenick at Bologna, executed 1495, has little attraction, or promise of it. The Bacchus also, still existing in the Uffizi, can excite no enthusiasm. The first work preserved to posterity in which the great master asserts himself is the Pietà in St. Peter's, Rome, executed 1499–1500. Here his marvellous knowledge of anatomy is combined with fine

sentiment in the body of our Lord, while the Virgin's head announces that strange, abstract, and solemnly expressionless character peculiar to his hand, which prevails in most of his female heads in sculpture.

Michael Angelo's merits as a sculptor will ever elicit most varied opinions. To those who bow before the purity and majesty of the antique he will always be what John Gibson called him—"a great Barbarian." But all such comparison and criticism must be interdicted in judging him. In avoidance of the accidental and the individual, in a certain sense, he may be said to occupy common ground with Phidias himself; but all community of character ceases there. Having evidently no sympathy for the qualities predominant in the antique, he took the only alternative open to an original mind, by departing as far as possible from them. Beauty, repose, symmetry, and grace he eschewed; expression and individuality he aimed not at; detail of drapery or ornament he scorned. We arrive, therefore, at some estimate of the stupendous nature of that power and subjective instinct which, in the absence of all these qualities, still takes our admiration by storm. The Greeks aimed at an abstract ideal superior to nature; *Michael Angelo* at something equally abstract, but foreign to, and outside of, nature. Their art embodies the supernatural; his what may be termed the ultra-natural. Far, therefore, from instituting a comparison between him and the Greeks, it is the difference between them which may be said to constitute the character of his art. Still, the two must be kept apart; for when seen in close juxtaposition, as in the restoration by him of the antique river-god in the Museo Clementino, there are few who can hesitate as to which art sinks by the comparison.

The figure of David before the Palazzo Vecchio, fashioned out of a clumsy figure which had been abandoned by a sculptor; the St. Matthew in the Cortile of the Accademia, one only figure executed or remaining out of twelve he had undertaken; and the two bas-reliefs of the Virgin and Child, the one in the Royal Academy, London, the other in the Uffizi—are the only sculptural relics of a period which takes us to the year 1504. Meanwhile, about 1503, the circular

picture with the Madonna and Child and St. Joseph, in the Tribune of the Uffizi, is believed to have been painted, and remains the only finished picture hitherto known by his hand. It is in tempera—he never used oil—and is singularly unattractive in composition. (See woodcut.)

This is the place also to mention an unfinished picture of the Entombment, from the gallery of Cardinal Fesch, now in the National Gallery, assigned to the master by indubitable internal evidence,* and which obviously belongs to a far later date than the unfinished Holy Family in the same gallery. Here again the delicately and wonderfully modelled body of the Dead Saviour has a refinement and pathos not displayed in his living figures.

The commission undertaken both by *Leonardo da Vinci* and *Michael Angelo* to decorate the walls of the great council chamber at Florence with subjects taken from the Pisan war, has been described in the foregoing chapter. *Michael Angelo* selected a scene when the call to arms is suddenly heard by a number of soldiers bathing in the Arno. All is movement and hurry in the crowd of nude and agitated figures, who are climbing out of the water, and eagerly seeking their clothes and weapons. One man is thrusting his still wet limbs with difficulty into his garment. Otherwise the moment is so chosen that no clothing intercepts the full display of the human figure under circumstances of the most violent action. The cartoon for this work, beyond which it never went, commenced 1504 and publicly seen in 1506, excited an extraordinary sensation, and was studied by all the young painters of the day, *Raphael* included. Benvenuto Cellini placed this "lost cartoon of Pisa," as it is commonly called, above every subsequent work by the master, and termed it "the school of the world." Unfettered by processes of fresco or tempera, in which he never felt entirely at ease, it is quite intelligible how the mighty hand must have revelled here. In proportion to the simplicity of the means, was the power he wielded over them. Those who have seen the drawing of a Madonna, in the Buonarroti Palace, in which a miracle of

* *Condivi* and *Vasari* both mention that *Michael Angelo* left unfinished works in painting as well as in sculpture.



THE HOLY FAMILY ; a tempera painting by Michael Angelo. in the
Tribune, Florence.





A portion of Michael Angelo's celebrated cartoon—SOLDIERS BATHING IN THE ARNO

roundness, gradation, and force is produced by touches of red and black chalk on coarse paper, will best comprehend what that cartoon must have been. Its destruction as soon as completed is one of those pregnant facts in Italian history which shows how little the respect for art protected its grandest specimens from lawless violence. The story of its having been destroyed by *Baccio Bandinelli*, a rival competitor, bears utmost improbability on its face; for no man alone and undetected could, while all artists were studying it, have contrived the destruction of so large a work.* It is now only known by engravings of portions by *Marc Antonio*, and *Agostino da Venezia*. An early copy of the principal composition is in the possession of the Earl of Leicester, Holkham, from which we give a woodcut.

In 1505 *Michael Angelo* was invited to Rome to undertake a monument for Julius II., who desired to repose in the grandest sepulchre yet known in Christendom. This was a work after the master's own heart, and he threw himself into it with all his tremendous energy, the design still preserved† showing an elaborate combination of forty figures. Now began what *Condivi* justly terms "*la Tragedia del Sepolero.*" Commenced from the Pope's pride and vanity, discontinued from his superstition—some one having whispered that the preparation of a mausoleum was sure to hasten the period for its occupation—alternately interdicted by succeeding pontiffs, and reduced by prudent heirs, this work was for more than forty years one continued source of distress and mortification to the impetuous and conscientious artist, till at last it dwindled down to the statue of Moses alone—two other figures being only from *Michael Angelo's* designs—and hid its diminished head within the small church of S. Pietro in Vinculi; one figure of a Victory, destined for the original design, now in the Palazzo Vecchio, and two Slaves, in the Louvre, being the other remnants of the great undertaking.

For one cause of interruption to this work Julius II. may

* It is known to have contained at least nineteen full-sized figures, to have been stretched on wood, and to have required fourteen quires of royal Bolognese folio paper. Gaye, vol. ii. pp. 92-3. It was also placed in the great hall of the Medici, now Riccardi Palace.

† See D'Agincourt.

be forgiven by posterity—namely, the creation of the ceiling of the Sistine Chapel. In the cabals and intrigues which were the lifelong trials of this great man, it is known that the despotic desire of Pope Julius II., that *Michael Angelo* should decorate the Chapel of Sixtus IV., was prompted by *Bramante* and others, who, jealous of the favour in which he was held, anticipated his failure in a process, namely fresco, in which he had no experience. Whatever the motive for forcing on *Michael Angelo* a commission which he undertook with the utmost unwillingness, the result was the greatest triumph that modern art has known. The praise of the Sistine ceiling from that time to this embraces the emptiest tirades and the loftiest eloquence. It has been praised for merits it does not possess, or which it possesses in common with the works of others; but it can never be too much extolled for those proper to itself alone. The arrangement and sequel of the subjects as a long-established theological series was no new idea.* In this respect *Michael Angelo* only adhered to a prescribed course. The manner in which he compelled it to serve his “*terribile via*” is the real wonder. Nor was it necessary, as Vasari has done, to assign an impossibly short period to the execution of this work, in order to do the painter greater homage. The day on which it was commenced has been ascertained—namely, the 10th of May, 1508. It is also now known that the scaffoldings on which *Michael Angelo* worked were still standing Christmas 1512.† It is said that, unversed as he was in the art of fresco, the artist enlisted the help of *Granacci*, *Bugiardini*, and other painters, to execute the fresco from his designs, but that, dissatisfied with their performances, he obliterated what they had done. At all events, the fact that no hand but his was employed, speaks for itself. It is even stated that he designed the scaffolding on which he worked, which he raised upon the floor of the chapel; one intended by *Bramante* for his use having been suspended from above.

* See note, p. 387, “On the Subjects of the Paintings in the Sistine Chapel,” by Sir C. L. Eastlake.

† So curiously inaccurate were cotemporary writers that Fea, ‘*Notizie intorno Raffaello*,’ p. 27, quotes a passage dated June 3, 1509, in which the Sistine ceiling is described as not only then finished, but heightened with gold—a gaudy effect desired by the Pope, but never executed.

The ceiling of the Sistine Chapel forms in its section a flattened arch. The central, narrow, oblong portion—a flat surface—contains a series of nine pictures, four larger and five smaller. They commence chronologically with—

1 (small). The figure of the Almighty, supposed to be calling for Light.

2. The Almighty chasing away Darkness, or, as some have called it, Chaos.

3 (small). The acts of Creation which preceded that of Man.

4. The Creation of Man.

5 (small, centre). The Creation of Eve.*

6. Temptation and Fall.†

7 (small). The Sacrifice of Noah.

8. The Deluge.

9 (small). The Drunkenness of Noah.

In all of these, however grand, *Michael Angelo* may be viewed as a link in the great chain of Italian art. Not only the subjects but the treatment of them is that of one who, preserving always his own distinctive qualities, followed in the track of his forerunners, though standing on their shoulders. *Masaccio* is seen in the Expulsion of Adam and Eve; *Benozzo Gozzoli* in the Almighty borne on cherubs. The portions of the ceiling in which the Michaelangelesque element, in point of conception, reigns alone, are the twelve figures of the Prophets and Sibyls—seven Prophets and five Sibyls,‡ seated in throne-like niches—who, as foretellers of

* See note, p. 379, on “Four Subjects in the Angles,” by Sir C. L. Eastlake.

† In this subject the Serpent is given with a female head, a combination which *Michael Angelo* contrived to make less unpleasing than his predecessors had done. His Tempter somewhat resembles the classic ocean deities, or, more literally, Hesiod’s Echidna; but the serpent with a female head occurs in much earlier representations of the Fall; among others, in that by Pietro d’Orvieto in the Campo Santo at Pisa, and still earlier in illuminated MSS. In the woodcuts imitated from these in the printed copies of the ‘*Speculum Salvationis*’ and other compendiums of the kind, the Serpent is also sometimes winged, and the female head is adorned with a crown. The first chapter of the work just named contains the following passage:—“*Quoddam ergo genus serpentis sibi dyabolus eligeat, qui cum erectus gradiebatur et caput virgineum habebat.*” This fable is given nearly in the same words by Comestor (*Historia Scholastica*), a writer of the twelfth century, with the addition, “*ut ait Beda,*” so that it is at least as old as the eighth.—C. L. E.

‡ The Sibyls, according to the legends of the Middle Ages, stand next in dignity to the Prophets of the Old Testament. It was their office to foretell

the Saviour, always appear in these Biblical cycles. Here they are made prominent, being by far the largest figures in the whole ceiling. Of these figures it is impossible to speak in adequate language. They embody the highest ideas of inspiration, meditation, and prophetic woe. Jeremiah may be singled out as their grandest personification. He sits buried in profoundest reverie, and, whether taken as a whole or in detail—whether we regard the matchless unity of the form and attitude, or the perfection of grand drawing of head and hands—this figure may be fearlessly pronounced the finest that modern painter has conceived. Still, though types of the highest monumental treatment, these Prophets, like the other portions we have mentioned, had their predecessors in pictorial art—namely, in the figures of the Sciences described in the Cappella degli Spagnuoli. It cannot, however, be said of the Sibyls that any previous creations had led the way to them. *Michael Angelo's* mind here conceived a distinct type of beings, unconcerned with human matters, “alike devoid of the expression of feminine sweetness, human sympathy, or sacramental beauty; neither Christian nor Jew, witches or graces, yet living creatures, grand, beautiful, and true, according to laws revealed to the great Florentine genius alone.” *

the coming of the Saviour to the heathen, as it was that of the Prophets to announce him to the Jews.

The Sibyls are alluded to by Greek, Roman, and Jewish writers, and by most of the Christian fathers. The latter, on the authority of Varro, enumerate ten of these prophetesses. (See Lactantius, ‘*De Falsâ Religione*,’ i. 6.) The authority of the Sibylline writings with the Pagans soon suggested the pious fraud of interpolating them; the direct allusions to the Messiah which they contain are supposed to have been inserted in the second century. (See Blondel, ‘*Des Sibylles Célèbres*.’) But notwithstanding the occasional expression of some suspicion as to their authenticity, these spurious predictions continued to be held in veneration not only during the Middle Ages, but even to a comparatively modern date, and the Sibyls were represented in connection with Scripture subjects before and after Michael Angelo’s time by various painters. The circumstance of their appearing in works of art as equal in rank with the Prophets may have arisen from the manner in which St. Augustine (‘*De Civit. Dei*,’ xviii. 47) speaks of the Erythræan Sibyl’s testimony, immediately before he adverts to that of the Prophets of the Old Testament. The fullest of the numerous dissertations on the Sibyls is, perhaps, that of Clasen (‘*De Oraculis Gentilium*,’ Helmstad. 1673).—C. L. E.

* ‘History of Our Lord in Art,’ vol. i. p. 254.





A Group from the Ceiling of the Sistine Chapel.

Of the same exclusive order of Michaelangesque creation are also the nude figures, called Athletes, seated on projecting parts of the cornice, and occupying spaces between each Scripture subject. Too manly to be youths, too youthful to be men—without wings, without beards—equally distinct from modern character, or from reminiscences of the antique, these figures, like the Sibyls, are a new race. But though *Michael Angelo* never stood more separately on his own feet than in the conception of these Athletes, they are the portion of the ceiling to which least justice has hitherto been done.*

The Genealogy of the Virgin, so called,† occupies the spandrels and arches above the windows. It is represented by a succession of groups of a simple and domestic kind, showing no distinct event, but rather that form of family life so familiar in pictures of the time, but not otherwise treated by the great master, and offering interesting points of comparison with *Raphael*. (See woodcut.)

Four historical subjects in the corner soffits of the ceiling may still be mentioned, representing instances of the deliverance of the people of Israel:—1. Judith with the Head of Holofernes, a composition of utmost grace and simplicity. 2. David killing Holofernes. 3. The Elevation of the Brazen Serpent. 4. The Crucifixion of Haman. This last especially is a masterpiece of foreshortening.‡

* The autotypes of the Sistine ceiling, taken from the work itself, are the finest contribution to the lovers of art that the photographic lens has yet made; and they especially bring to light the extraordinary power and beauty of these abstract beings.

† Some Biblical commentators have explained the difference between the genealogies recorded by St. Matthew and St. Luke, by supposing that the latter gives the descent of the Virgin; but even this view (which is not that of the Church of Rome) is inapplicable here, since *Michael Angelo* has given the descent of Joseph as it appears in St. Matthew, the names being inscribed near the figures.—C. L. E.

‡ *Note on the Four Subjects in the Angles of the Ceiling.*—These four subjects represent, it is true, remarkable deliverances of the Jewish nation, but it is obvious that such themes could only be selected to adorn a Papal chapel on account of their typical meaning, and in order to explain them it is not sufficient to examine them in a spirit which is the result of our own time and creed; it is also necessary to consider them with reference to the faith they illustrate, as received at the period when they were done.

The great argument of the cycles of Scriptural representations, from first to last, was the Fall and the Atonement: to the latter every subject

The connection, as well as separation, between these numerous compositions is formed by an architectural frame-

had reference, more or less directly; but it is to be remembered that certain types in the Old Testament were also considered to relate to the Virgin, and sometimes to the Church.

The three subjects in the centre of the ceiling—the Creation of Adam, the Creation of Eve, and the Fall and Expulsion from Paradise—were not unintentionally made so prominent in situation. The Creation of Eve, though occupying one of the smaller compartments, forms, it is to be remarked, the central subject of the whole ceiling. It is always made thus important in the cycles of Scriptural types, in allusion to the Messiah being born of the woman alone. The four subjects at the angles—David beheading Goliath, Judith with the Head of Holofernes, the Punishment of Haman, and the Brazen Serpent—are types of the Redemption: at the same time they are connected, as intermediate symbols, with the subjects of the ceiling. In the ‘*Speculum Salvationis*’ (c. 13), the first of these accompanies Christ’s victory over Satan in the Temptation, and is thus explained:—“*Goliath iste gygas superbus figuram tenet Luciferi, David autem Christus est, qui temptationem superbie viriliter superavit.*” In the ‘*Biblia Pauperum*’ the same subject typifies the Redeemer overcoming the power of Satan by liberating the saints from Limbus (pl. 28). The inscription, “*Signans te Christe Goliath conterit iste,*” appears, like the subject itself, to allude to the prophecy “*ipse conteret caput tuum,*”—“it shall bruise thy head.”* This reading, which is strictly true to the original, occurs in the earliest versions of the Bible; yet in others, also very ancient, the passage is rendered “*ipsa conteret caput tuum,*” according to which the woman herself bruises her enemy’s head. The authorized Vulgate agrees with the latter translation; but if the subject of David and Goliath was intended to refer to the same passage, the conclusion is that both interpretations were recognised in the typical representations of the Middle Ages. The allusions in the sense of the Roman version are of course unequivocal. In the work first quoted a representation of the Virgin surrounded by the instruments of the passion is the parallel subject to Judith after having beheaded Holofernes, and is thus described:—“*Maria per compassionem vicit adversarium nostrum dyabolum: ipsa enim præfigurata per Judith quæ restitit Holoferni. Tunc impletæ sunt in ipsâ olim præmonstratæ figuræ, et quædam prophetica dicta sacræ scripturæ:—‘Et tu Sathane insidiaberis calcaneo ejus (Mariæ) homines impugnando; ipsa conteret caput tuum per passionem te superando.’”* The same prophecy, here distinctly quoted,—“it shall bruise thy head, and thou shalt bruise his heel,”—is the key to the subjects in question, for the two opposite types are as evidently intended to illustrate the concluding words of the same verse: they allude to the permitted and limited power of the evil one, and the ultimate redemption; but still with the same double application to Christ and the Madonna,—the Brazen Serpent surrounded by the suffering Israelites alluding to the former, the Retributive Punishment of Haman,† and Triumph of Esther, to the latter.

* “And I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel.” Gen. iii. 15.

† The circumstance of Haman being represented crucified agrees with Dante’s description of the same subject (Purg. c. 17); and appears to be warranted by the original. Compare with Acts x. 39.

work of massive and simple arrangement, which assists the distinctness of the principal parts, and gives that necessary appearance of solidity and support to a work which must be considered as suspended above the spectator. Taken as a whole, the ceiling required and exemplifies the union of the architect, sculptor, and painter, each having his particular department. The spectator will readily observe the difference in scale in the three Scripture subjects on the flat oblong centre nearest the door. Though last in order of chronology, they are known to have been the first executed. A story is told by Condivi, that on completing the subject of the Deluge, the painter became greatly disheartened by observing a mouldy efflorescence on the surface of the work. This was a defect soon remedied; but it is surmised with greater probability that *Michael Angelo's* dissatisfaction was rather occasioned by discovering that, owing to the small size of his figures, these compositions were indistinctly seen from below. The change in the next compartment from this scale to a colossal size warrants this surmise.

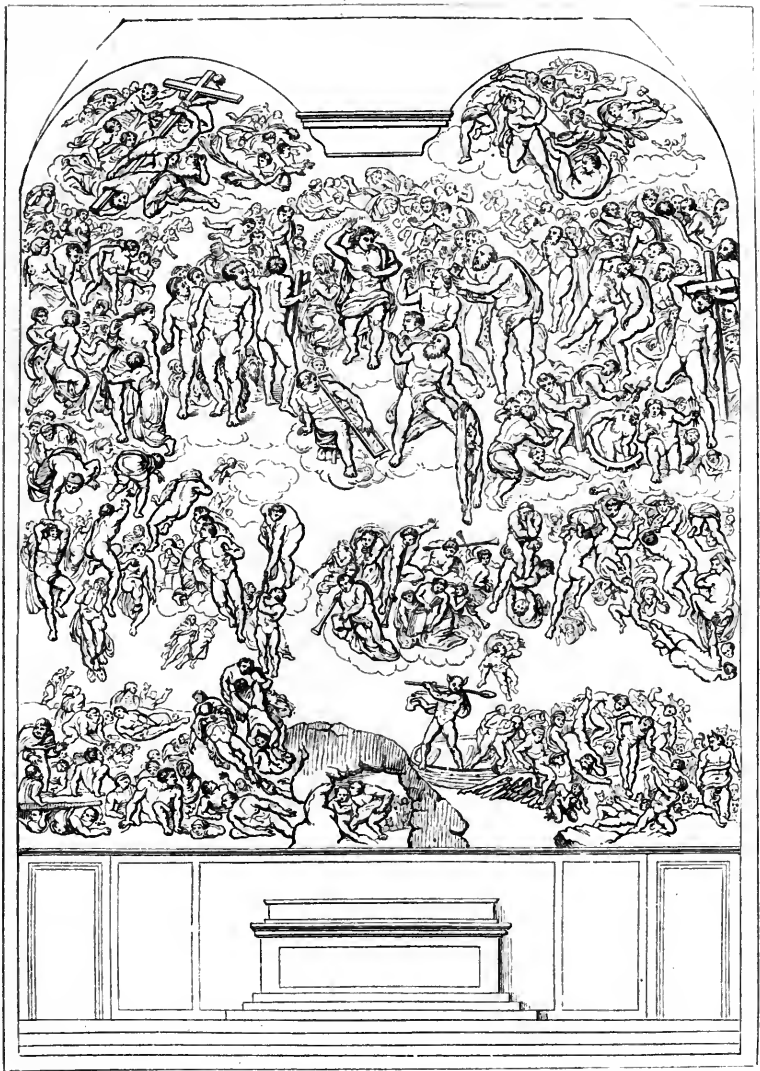
Between the completion of the Sistine ceiling and the commencement of his next great pictorial work, the Last Judgment, viz. from 1512 to 1534, the time and energies of the great master were the sport equally of ignorant private dictation and of public calamity. Julius II. died 1513, but Leo X. reigned in his stead, and history never made a greater mistake than in extolling him as a patron of the arts. To him was owing the banishment of *Michael Angelo*

The type of the Brazen Serpent does not occur in early Christian art, probably from the fact that the figure of the Serpent embodied one of the oldest forms of idolatry; in the 'Biblia Pauperum' it accompanies the Crucifixion (pl. 25), with the inscriptions, "Icti curantur serpentem dum speculantur,"—"Eruit a tristi baratro nos passio Christi." The intercession of Esther with Ahasuerus is the type of the intercession of the Virgin; the two subjects appear together in the 'Speculum Salvationis' (c. 39): the following extract from the description explains their connection:—"Tunc illa præcipit populum suum ab iniquo Aman defendi. Hæster de gente Judæorum paupercula puella fuerat, et eam rex Assuerus pro omnibus eligerat et reginam constituerat. Ita Deus pro omnibus virginibus Mariam elegit—Et per ejus interventionem nostrum hostem condemnavit." The above allusions to the Madonna had been long consecrated in the Church of Rome: that others far more recondite and fanciful were also common, may be gathered from the examples adduced and condemned by Erasmus in his 'Ecclesiastes.'—C. L. E.

to the wilds of Carrara and Pietra Santa for a period of six years, merely to superintend the excavation of marble columns for the façade of the church of S. Lorenzo, Florence, which was never built. One only column, which reached Florence, lies in the Piazza di S. Lorenzo to this present day. No great work was given to the world by the master under that detestable Pontiff. The only record of his hand is the heavy and somewhat repulsive statue of Christ holding His Cross, now in S. Maria sopra Minerva.

In 1524, under another Medici pope, Clement VII., the Medici monuments were commenced, destined to struggle on through all the interruptions arising from the distracted state of Italy, when the appointment of *Michael Angelo* as Commissary-general of the Fortifications of Florence (in 1529) turned his thoughts and hands from the arts of peace to those of war. That these monuments were complete in 1536, appears from a record that the Emperor Charles V. saw them in a finished state in that year. They are too well known to require description in a work like this, dedicated to painting only. The two Medici statues partake of that solemnity of effect which invests the Prophets of the Sistine ceiling; but the extraordinary figures, male and female, so strangely reclining below, defy alike criticism and explanation. They have received the names of Day and Night, Dawn and Twilight; but the subjective instinct of the master urged him here too far outside the pale of human sympathy for any terms, however vague, to define his intention.

It was in his sixtieth year, 1534, that the commencement of the great fresco of the Last Judgment brought him back to the Sistine Chapel. He undertook it by desire of Clement VII., and finished the work within seven years, in the pontificate of Paul III. If we consider the number of figures, the daring boldness of the treatment, the grand drawing, and the feats of foreshortening, this enormous work may be said to add another wonder to the contents of the Chapel; though in purity and grandeur it falls far short of the glories of the ceiling. In the upper portion appears Christ as Judge, surrounded by the Apostles, with Saints and Martyrs on each



THE LAST JUDGMENT ; a fresco by Michelangelo, in the Sistine Chapel, showing its position with reference to the high altar.

side. Above, under the arches of the vault, are groups of figures in headlong attitudes, bearing the instruments of the Passion. Below the Judge is another group, holding the Book of Life, and summoning with their trumpets the Dead to rise. On the one side they are seen rising, and buoyantly ascending to the abodes of the Blessed. On the other the Condemned are audaciously pressing upward, attacked by Demons, and borne or hurled down below. Single groups of demons, struggling with guilty mortals, are among the finest examples of anatomical knowledge* (see woodcut).

The person of the Saviour is generally described as raising his right hand and arm in wrath, and in condemnation of the wicked. But, far from this being the case, the action is rather to be interpreted in a traditional sense as exhibiting the print of the nail in the uplifted hand, and the wound in the side, and as intended as a sign of acceptance of the Blessed; the depressed action of the left hand, by which the print of the nail is concealed, being the corresponding action of rejection of the Condemned. This mode of expressing acceptance and rejection was usual from an early date of Christian art. In the more particular position of the Saviour, *Michael Angelo* is supposed to have adopted that in the Cathedral of Orvieto, conceived by one the very antipodes to himself—namely, by *Fra Angelico*. In the vehemence given to all that the master touched, it is not surprising that the original intention should be difficult to recognise. The whole picture asserts equally his tremendous power, and his utter disregard for the decorums of Christian art. The eye accepts as natural the nudity of the figures rising from their graves; but the huge gladiatorial forms of the Apostles, standing, like ministers of violence, naked around the Saviour, detract utterly from the solemnity, and even from the meaning of the scene. Nor did the audacious imagination of a painter ever go further than in the figure of St. Bartholomew holding forth his empty skin to the view of the world. Examined in detail, this work teems with merits of handling and marvels of knowledge; but, taken as a whole, it is heavy and expressionless in effect. The absence of

* See studies for these groups in the University Galleries, Oxford.

drapery in the human figures, and of wings in the angels, renders it monotonous and indistinct; while, as to all sentiment of a religious kind, it can only be called a parody of the most daring nature. The nudity of the figures gave offence even during the life of the master. Paul IV., who knew as little of art as his predecessors, and pretended less, desired to have this fresco destroyed. On the displeasure of the Pope being announced to him, the independent spirit of the painter is reported to have thus expressed itself, "Tell his Holiness to trouble himself less about the amendment of pictures, and more about the reformation of men." It was afterwards arranged that *Daniel da Volterra*, scholar of *Michael Angelo*, should add draperies to some of the most objectionable portions; which fixed upon him the nickname of "il Braghettone." At a later period the effect of the work was injured by a repetition of the same affectation. An excellent copy on a small scale, seven and a half feet high, by *Marcello Venusti*, is in the Gallery at Naples.*

In 1549-50, when seventy-five years old, *Michael Angelo* executed two frescoes in the Pauline Chapel in the Vatican. They have been utterly neglected, and so much effaced by the smoke of candles as to be almost forgotten. The Crucifixion of St. Peter, under the window, though seen with difficulty, is a grand and stern composition. The Conversion of St. Paul, on the opposite wall, is better seen. (We give a woodcut.)

The pictures ascribed to *Michael Angelo* in different galleries are only so far his as being taken from his designs, which he bestowed liberally among his scholars. No finished picture, except the Holy Family, in the tribune of the Uffizi, is known by his hand. A Leda, executed for the Duke of Ferrara, is lost.† A copy is in the Berlin Museum. Some of the subjects painted from his designs are the following:—The Three Fates, in the Pitti, by *Rosso Fiorentino*; the composition of the Child sleeping in the lap of the Virgin, with one arm hanging down—there are many examples of this; Christ at the Well with the Woman of

* A copy by *Sigalon* is in the Beaux Arts at Paris.

† An early copy—a cartoon—is in the Royal Academy.



THE CONVERSION OF ST. PAUL;

A fresco by Michael Angelo, in the Cappella Paolina.

p. 384.

Samaria—an example at Devonshire House, and another in the Liverpool Institution; an Annunciation, by *Marcello Venusti*, in the sacristy of the Lateran; a subject called “The Dream”—a specimen in the National Gallery; the Crucifixion, supposed to be by *Sebastian del Piombo*, in the Berlin Museum; Christ on the Mount of Olives; a Pietà; the Annunciation—a fine specimen is in the Apsley House Gallery; Ganymede and the Angel, in Hampton Court. Most of these are frequently repeated.

Michael Angelo's sketches are among his most extraordinary productions. His hand here followed his will with triumphant rapidity and certainty; and the simpler the means, the greater the exhibition of power.

The work which occupied the last seventeen years of his life was the continuation of the great church of St. Peter's at Rome, to which he was appointed architect in 1547, and which he carried on without salary for the love of God. The work had been commenced by *Bramante* on the plan of an equilateral cross, popularly called the Greek cross; but was shifted backwards and forwards, from the Greek to the Latin form, by *Raphael*, by *Baldassare Peruzzi*, by *San Gallo*, and finally restored to the so-called Greek form by *Michael Angelo*. There is no doubt that had he lived to complete the building, or had his model for it, executed in his eighty-fourth year, been adhered to, this great temple would have been less open to criticism. But an architect of the name of *Maderno*, employed by Paul V., again reverted to the Latin cross, and thus, by elongating the nave and erecting the present wretched façade, dislocated the proportions, and ruined the whole effect of the building.* The merit of the grand dome, and of the structural safety of the enormous pile, belongs to *Michael Angelo*.

We have no space to dwell upon *Michael Angelo's* individual character, which, while according in strength and originality with his works, is more intelligible than they. All great men are, in a certain sense, out of date with their

* See ‘Illustrations, Architectural and Pictorial, of the Genius of Michael Angelo,’ with descriptions of the Plates by the Commendatore Canina, C. R. Cockerell, Esq., R.A., and John Harford, Esq., D.C.L., F.R.S., 1857.

times, and in conflict with them; and, though his lot was cast at a period when the arts of painting and sculpture were in utmost excellence and demand, yet all that then accompanied them in those days of treachery and intrigue was bitterly antagonistic to a mind of the loftiest integrity and independence. *Michael Angelo* is accused of moroseness and intractability; but, judging even from the cotemporary accounts, which are full of puerility and exaggeration, it is evident that, for one of his noble nature, condemned to witness the vices of the great and the degradation of his country, there was no resource but to take refuge in his art—hindered as he perpetually was even in that—and to dwell apart.

Among the scholars of *Michael Angelo* we will for the present mention only those who either immediately carried out his designs, or were capable of inventing works in his style. The foremost of these is *Marcello Venusti*, who painted frequently from the master's drawings, and is distinguished by a delicate and neat execution. In the Colonna Gallery at Rome there is a picture by him—Christ appearing to the Souls in Hades—of noble and excellent motives in detail, but too scattered and feeble in composition. *Sebastian del Piombo* also worked in a similar way, in conjunction with the great master. For an account of one of the most important pictures of this kind see a future chapter. The most able and independent scholar, properly speaking, of *Michael Angelo* is *Daniele Ricciarelli*, called *Daniele da Volterra* (a former scholar of *Razzi* and *Peruzzi*), who imbibed the peculiarities of his master, though he by no means reached his sublimity.* His best picture, a Descent from the Cross, in the Trinità de' Monti, at Rome, is copious in composition, and altogether a grand, impassioned work, of powerful action (see woodcut). An excellently composed, but somewhat inexpressive Baptism of Christ is in S. Pietro in Montorio, at Rome. A double picture in the Louvre, representing David and Goliath, in two different points of view, on each side of a tablet of slate, is violent in action, but of such masterly power of representation as to have long passed under *Michael*

* Outlines in Landon: *Vies et Œuvres*, etc., *Daniele Ricciarelli*.



DESCENT FROM THE CROSS; by Daniele da Volterra. p 386

Angelo's name. A celebrated picture, the Massacre of the Innocents, by him, is in the tribune of the Uffizi at Florence; it contains more than seventy figures, but is cold and artificial. *Daniel da Volterra* is said also to have undertaken some of the paintings on the external walls of the Roman palaces—a mode of decoration which in his time was much in fashion. Subjects from the history of Judith, painted in chiaroscuro, which still embellish the façade of the Massimi Palace, are ascribed to him; they are clever works, but deficient in true inward energy.

NOTE ON THE SUBJECTS OF THE PAINTINGS IN THE
CAPPELLA SISTINA.

The paintings of the Sistine Chapel have been often described, particularly with reference to their style: a few observations are here added on the connection of the subjects. In the general plan *Michael Angelo* appears to have followed the ordinary series of Biblical types and antitypes familiar in his time, and indeed for centuries previously, by means of illuminated compendiums of the Old and New Testaments. The spirit of these cycles of Scripture subjects was the same from first to last: an ulterior meaning was always contemplated: everything was typical. This was in accordance with the system of interpretation introduced by the earliest fathers of the Church, confirmed and followed up by its four great doctors, and carried to absurd excess by some theologians of the Middle Ages. At first the incidents of the Old Testament were referred, as we have seen, only to the Redeemer; but in later times the Madonna (see note p. 379) was also typified in the heroines of the Jewish history. The cycles of subjects referring to both are by some supposed to have existed in MS. illuminations so early as the ninth century (see Heineken, *Idee d'une Collection complète d'Estampes*, p. 319).

The decoration of the Cappella Sistina was begun by various masters (see vol. i. p. 230 and note), under Sixtus IV., about 1474. How far the original plan was to have extended, and what its general arrangement would have been, it is useless to inquire; but certainly the additions made at various times by *Michael Angelo*, and first begun in 1508, however different in style, were contrived by him to correspond sufficiently well in general sequence with the earlier works. A similar connection seems to have been intended by *Raphael*, in decorating the remaining portion of the walls of the chapel, under these frescoes, with the tapestries from the cartoons, the subjects of which, taken from the Acts of the Apostles, thus still followed in chronological order. We proceed briefly to describe the general arrangement of the series treated or contemplated by his great rival.

On the wall over and on each side of the entrance-door *Michael Angelo* had intended to paint the Fall of the Angels, so as to correspond with the

Last Judgment on the altar-wall opposite. The sketches and studies which he had prepared for this work were afterwards employed and badly copied in fresco by one of his assistants, in the church of the Trinità de' Monti at Rome. This fresco has long ceased to exist: some of the drawings may, however, yet come to light.* The subject in question, although intended to be the last done, would have formed the beginning of the cycle: then follow the subjects of the Creation, the Fall of Man, etc., on the ceiling; the Prophets and Sibyls, the Genealogy of the Redeemer, and the four types from Jewish history. One of these—perhaps it may be considered the last of the series as to place†—representing Moses and the Brazen Serpent, may have been intended as the immediate connecting link between the subjects on the ceiling and the histories of Moses and Christ, by the older masters, below. Underneath these last again were the tapestries from *Raphael's* cartoons. These decorations, though moveable, were always arranged in the same order. The central subjects in the lower part of the altar-wall were originally the Assumption and Coronation of the Virgin: the first a fresco by *Perugino*; the latter, under it, a tapestry from one of *Raphael's* cartoons, now lost.‡ Both, together with other works, were afterwards cancelled or removed to make room for *Michael Angelo's* Last Judgment. *Perino del Vaga* ultimately made fresh designs for tapestries to fill the narrow space which remained underneath that fresco, but these were never executed.

If we now compare this cycle with those frequently occurring in illuminated MSS., Italian and Transalpine, we shall find that the order of the subjects generally corresponds. It need not be objected that the designs in these MSS. (which, however, must not be judged by the very inferior inventions and copies in the first attempts at wood-engraving) were unworthy the attention of a great artist; it is merely intended to show that the same series of Scriptural types, which appears to have been at least tacitly authorized by the Church in the Middle Ages, was adopted by *Michael Angelo*. The series here more particularly alluded to is known by the name of the 'Speculum Humanæ Salvationis,' a title quite applicable to the general scheme of the Sistine Chapel. MS. copies of that work exist in the British Museum, in the Royal Library at Paris, and elsewhere. In this compendium the first subject is the Fall of the Angels; then follow the Creation of Eve, the Disobedience of Man, the Deluge, etc. In connection with the Nativity of the Virgin we find the Genealogical "Stem of Jesse;" and in connection with the Birth of Christ the Sibyl shows Augustus the vision of the Virgin and Child; Esther and Judith appear as types of the Madonna; and David slaying Goliath prefigures Christ's Victory over Satan in the Temptation. In some of the printed editions the subject of Jonah immediately precedes the Last Judgment; the same connection is observed in the altar-wall of the Cappella Sistina; and,

* It is possible that some may be in the hands of collectors, but may be erroneously considered to belong to the Last Judgment.

† Vasari calls the Jonah which precedes it the last of the single figures.

‡ See p. 443, and 'Remarks on Original Situation of the Tapestries,' p. 472.

although there was an interval of many years between the completion of the two frescoes, this seems to prove that the entire series was always contemplated. In MS. Gospels, and some editions of the 'Biblia Pauperum,' the subjects of the New Testament are surmounted or surrounded by busts of the Prophets. While remarking these coincidences, we may observe that the story of Heliodorus, so finely treated by *Raphael*, and alluded to by Dante (Purg. c. 20), occurs in the 'Speculum Salvationis' in connection with Christ's Entry into Jerusalem (the Expulsion of the Money-changers).

In considering the whole cycle of the Cappella Sistina, it will be seen that the Bible subjects by *Michael Angelo* are more abundant than the antitypes by the older masters, who had occupied one wall with incidents from the life of Moses; but it would have been impossible to destroy these latter without also removing the opposite series from the New Testament, and this would have involved the necessity of repainting the whole, a labour which *Michael Angelo*, anxious to complete his undertakings in sculpture, probably wished to avoid. If, however, we assume the possibility of his ever having contemplated the repainting of this lower series, in accordance with the wishes of Julius II., we may then conclude that some of his designs for New Testament subjects (of which a few were copied in a small size by *Marcello Venusti* and others) may have been intended for this purpose.

Even as it is, perhaps no earlier painter followed the order indicated in the cycles that have been quoted more implicitly than *Michael Angelo*. The reason of this may have been that on other occasions a reference to particular dogmas of the Church, and even to the history of particular Saints, may have been demanded; but in the sanctuary of the Christian hierarchy the most appropriate subjects were obviously such as had reference to the scheme of revealed religion as a whole. That this scheme should be expressed in accordance with the superstitions of the age was perfectly natural. The painters who preceded *Michael Angelo* in the decoration of the chapel had conceived, it is true, a grand cycle in the parallel between the Old and New Law, represented by the acts of Moses and Christ; but their plan seems to have been already exhausted in the space they covered. On the other hand, *Michael Angelo's* superior learning need not be adduced to account for his adoption of the cycle he selected: the works which may have suggested it were accessible and familiar to all. Heineken remarks that MSS. of the 'Speculum Salvationis' appear to have existed in every Benedictine convent; the earliest he saw was, he supposes, of the twelfth century.

The Passion Play at Ober Ammergau has now familiarized many readers with the mediæval practice of type and antitype.

CHAPTER III.

OTHER GREAT FLORENTINE MASTERS.

BESIDES *Leonardo da Vinci* and *Michael Angelo*, several other painters appeared in Florence whose art, without attaining the sublimity of those two great men, partakes of the perfection of the cinque-cento. Chief among these is *Baccio della Porta*, known as *Fra Bartolommeo*. He appears to have been born of humble parents in 1476 or 1477, and was placed in the workshop of *Cosimo Rosselli* as early as 1484, where his subsequent friend and partner, *Mariotto Albertinelli*, was his young comrade. *Fra Bartolommeo* was one of the most successful votaries of the then newly introduced art of oil-painting, and may be considered the best colourist of the Florentine school. It is evident that he derived but little, if any, of the chief excellence of his art from *Cosimo Rosselli*. His system—which, for an Italian, is peculiar in the exceeding thinness of his lights—was probably derived from examples of Flemish oil-painting then existing in Florence; while much of his force and roundness, as well as the charming taste which characterises him, is traceable to the influence of *Leonardo*. *Fra Bartolommeo* possessed an exquisite sense of grace and beauty; his compositions are dignified and symmetrical, and his draperies have much grandeur of lines. In this may be seen a corroboration of Vasari's assertion that he was the first who used a wooden lay-figure with joints, those previously introduced by *Lorenzo di Credi* and *Leonardo* having been of plaster. But the circle in which he moved was limited, and in the conception of grand religious subjects he neither reaches that power of conception nor intensity of feeling which belongs to the highest walk of art. His favourite compositions are generally simple Madonnas, surrounded by Angels, but he renders them imposing by splendid architecture and a skilful disposition of the groups. In these pictures he delights to introduce boy-angels, sometimes seated and playing on instruments, sometimes hovering





LAST JUDGMENT; by Fra Bartolommeo, S. Maria Novella, Florence.

around the Madonna, supporting her mantle, or the canopy of the throne itself. The youthful feelings of *Fra Bartolommeo* were strongly enlisted in the doctrines of Savonarola, to whom he was much attached, and the fate of the great Reformer in 1498 is believed to have led to his entering the Dominican order in 1500. He was then already distinguished as a painter, for from 1498 to 1499 he laboured at his first work of importance—a fresco of the Last Judgment, in S. Maria Novella (see woodcut). Here he appears as the diligent student of the finest qualities of the art of *Masaccio*, as the worthy follower of *Leonardo's* “modern manner,” and, in the upper part of the composition, the arrangement of which evidently influenced the design of the Disputà, as the precursor of *Raphael*. The lower part of this fresco is known to have been completed by *Mariotto Albertinelli*. It was sawn off the wall, and placed in a cortile near the Hospital, where it is fast perishing.

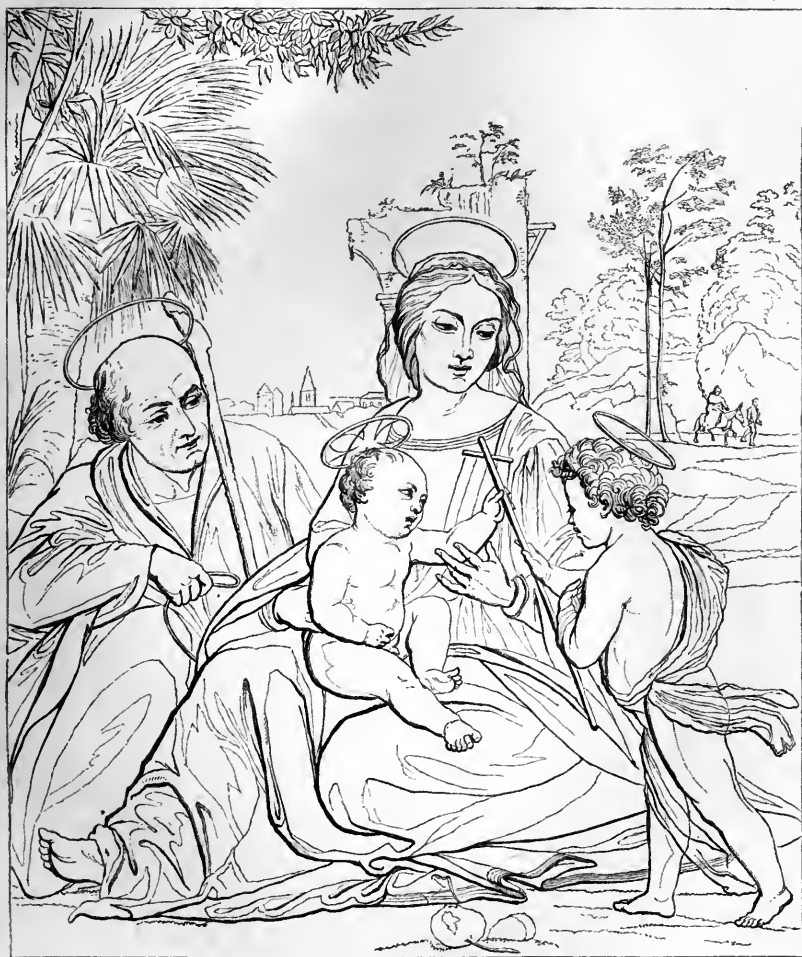
After the entry of *Fra Bartolommeo* into the Convent of S. Marco, some years seem to have elapsed without any recorded exercise of his brush, a fact attributed partly to his new vocation.* The revival of his pictorial activity was simultaneous with the reputation of *Leonardo's* and *Michael Angelo's* cartoons for the Council Hall, which doubtless penetrated the convent walls, and also with the arrival of the youthful *Raphael*, who entered Florence in 1504. To him the *Frate* is stated to have been indebted for the knowledge of perspective, as well as for an influence over his art generally, which has more than once led to the ascribing of a work by him to the greater master. No master competed more numerously or more gracefully with *Raphael* in subjects of the Madonna and Child than *Fra Bartolommeo*. Beautiful specimens of the first resumption, as it is believed, of his pencil, are seen in minute oil-paintings, but a few

* It has been ascertained that the picture of the Last Judgment was undertaken after the execution of Savonarola. The interval of inactivity cannot therefore be ascribed to his grief for the fate of his friend, and as little to the supposed condemnation of art on the part of the Reformer, who, though he is reported to have inveighed against nudities, is now known to have encouraged the practice of art in his convent “as a better resource than that of mendicancy.”

inches high—originally the outer and inner sides of shutters to a shrine, now in the Uffizi—representing the Nativity and the Presentation, and the two parts of the Annunciation; the last-named in chiaroscuro. To this time, also, belongs the Vision of St. Bernard, now in the Accademia, which, though seen to disadvantage under the usual conditions of injury and restoration, is interesting to compare with the same subject by *Filippino Lippi* in the Badia. Another masterpiece of the time shows the influence of *Fra Angelico's* works in the same convent. This is seen in the subject of the Pilgrims to Emmaus, in a lunette above the refectory door, where he directly imitates the composition and emulates the spiritual feeling of his predecessor.

In 1508 *Fra Bartolommeo* undertook a journey to Venice, where the admiration of his art was acknowledged by a commission from the monks of Murano for an altar-piece. This represented the First Person of the Trinity surrounded by Cherubim and Seraphim, and adored below by the Magdalen and St. Catherine of Siena; it now hangs on the altar to the left of the portal in S. Romano, Lucca. By this time—1509—the painter and *Mariotto Albertinelli*, his early friend, had entered into a formal partnership of art; not a rare arrangement at a time when every great master had his scholars or inferior collaborators in the necessary labour of large works. This partnership succeeded harmoniously, and lasted till 1517. Some of the pictures in which both hands are apparent, have the monogram of a cross with two interlaced rings. In the same year—1509—an altar-piece in the chapel of the Sanctuary, S. Martino, Lucca, was produced; the Virgin and Child enthroned, with the Baptist and St. Stephen, and two Angels floating above, holding the Crown and Veil over the Madonna's head. This is one of the finest examples of the master. To this period also belongs the Virgin and Child between four Saints, in S. Marco, Florence, which is much darkened and injured, but highly Raphaelesque in feeling.* The small Holy Family (see woodcut) now at Panshanger, an exquisite specimen of the painter's grace, is also of that time. A Marriage

* According to Vasari, mistaken for a *Raphael* by *Pietro da Cortona*.







MARRIAGE OF THE TWO SS. CATHERINE; by Fra Bartolommeo,
Pitti Palace, Florence.

of St. Catherine, dated 1511, and signed in a form usual with the *Frate*, "Orate pro pictore Bartholoñie Florëe or. præ." (ordinis prædicatoris), is now in the Louvre. The painter here assumes a more vigorous and masculine character, for, while the Madonna is of the gentlest type, the Saints are more stern than before, his drapery larger, and his foreshortening more skilful. A weak repetition of this altar-piece, probably by the hand of another assistant, *Fra Paolino* of Pistoia, is in the Florence Academy. A grand Madonna and Child, with two Saints, in S. Caterina at Pisa, appertains, like the foregoing, to the period of the partnership with *Mariotto*, and bears the monogram of the cross and two rings. This has been much repainted, having been injured by fire in the seventeenth century. But his grandest creation, in company with *Mariotto*, is the Marriage of the two SS. Catherine, with the date 1512, now in the Pitti (see woodcut), in which his stately, symmetrical, and pyramidal form of composition is combined, in the figures of the Madonna and Child and Angels, with the most flowing and sprightly grace. Of the same class of grandeur is an unfinished altar-piece, called a "Concezione," in the Uffizi, representing the Patron Saints of Florence, of which little more than the outlines and preparations in brown are given, but showing a force of hand inferior to none. This was intended for that same council chamber in the Palazzo Vecchio for which *Leonardo* and *Michael Angelo* had laboured, though by a singular fatality all three masters failed to fulfil their task. The incompletion of this work is attributable partly to the dissolution of the partnership with *Mariotto*, and also to intervals of bad health. It was in 1514 that the *Frate* removed for change of air to the country hospital belonging to the Dominicans, at Pian di Mugnone. Here he exercised his brush in various fresco works, one alone of which, a Madonna and Child of infinite grace, and reminiscent of the Madonna della Sedia, has survived. This composition, with slight alterations, he repeated in the Cappella del Giovanato in S. Marco, which, through many injuries, still shows one of his most beautiful types. The Madonna of the Hermitage (St. Petersburg) is

another version of this composition, with the addition of four winged Amorini, but restorations have rendered it very opaque. Whether the *Frates*' visit to Rome was previous to this country sojourn remains uncertain. It appears probable that it took place after 1514, the object of it being stated to have been a desire to see the works of *Michael Angelo* and *Raphael*, the last-named master being still there. He there commenced the figures of the Apostles Peter and Paul; but being, it is supposed, overtaken by illness, he left one of the figures (St. Peter) to be completed by the hand of *Raphael*.* Both are in the Quirinal.

In 1515 *Fra Bartolommeo* was in the full exercise of his brush. To this time belongs his largest work, the *Madonna della Misericordia* in S. Romano at Lucca, where the Virgin stands alone on a pedestal, looking up to the Glorified Redeemer above, while she intercedes for the numerous worshippers—forty-four in number—gathered beneath her up-looped mantle below. These figures include individuals of every class—the noble, the ecclesiastic, the aged, the youthful—with groups of women and children of great beauty, of one of which our woodcut gives a specimen. This work, with that already mentioned in the same church and in S. Martino, render Lucca a place of attraction for the study of *Fra Bartolommeo*. The *Madonna della Misericordia* has, however, been reduced by injury and restoration to a state which scarcely justifies its great reputation. The small picture of the Annunciation in the Louvre belongs to the same mature period; also the two prophets—Isaiah and Job, the last the least attractive—and a spirited sketch of the First Person of the Trinity,

* "Of the two Apostles the head and hands of St. Peter are evidently by *Raphael*, and those portions are much more solid than the flesh tints in St. Paul. . . . *Raphael*, who must have found it difficult in the midst of his avocations to fulfil his promise to his friend, evidently executed his task in haste, but, far from being disadvantageous, this has afforded a striking proof of his mastery in the management of oil colours. . . . The execution is as bold as that of the later Venetians. Had *Raphael* oftener executed oil-paintings entirely with his own hand in his later time, we should, no doubt, have seen a more obvious result of that dexterity which his practice in fresco and knowledge of form must have given him."—*Materials for the History of Oil Painting*, by Sir C. L. Eastlake, vol. ii. p. 186.



A Group from Fra Bartolommeo's picture in S. Romano, Lucca, p. 394.





THE PRESENTATION IN THE TEMPLE; by Fra Bartolommeo.

p. 395. No. 2.

with two Angels; these three last in the Uffizi. The Pitti is also rich in varied examples of the *Frate's* power: the grandly-draped and celebrated colossal figure of St. Mark (see woodcut), the eyes of which have been injudiciously touched by a restorer; the so-called "Salvator Mundi," or the Resurrection of Our Lord, with the four dignified figures of the Evangelists; the large "Madonna del Baldacchino," a cold picture, in which, as in several of his works, the painter, in aiming at a Leonardesque force, was betrayed into blackness; a Pietà which, through the utmost injuries, retains an imperishable beauty, pathos, and power of drawing which mark it as the highest realisation of the art of the cinque-cento; and lastly a small Holy Family. The *Frate* is known to have executed a Holy Family for Agnolo Doni, with a charming landscape; supposed to be the one now existing in the Corsini Palace, Rome; where the features of the Madonna bear a certain likeness to the portrait of Maddelena Doni by *Raphael*.

Few pictures give a finer idea of the master than the Presentation in the Temple, now at Venice, with the figure of Simeon standing with unparalleled dignity. (See woodcut.) The shortness of the figures is, however, a defect, and the picture has been deprived of its harmonious colouring by over-cleaning. The Assumption was also a favourite subject with the master; a fine example, formerly at Prato, is now in the great saloon of the Naples Museum. Another, much injured, is in the Berlin Museum. A third has been for centuries at Besançon. These complete his larger works. Sketches and school paintings, the latter bearing partly the stamp of *Mariotto*, partly that of *Fra Paolino*, are scattered in various collections. Finally, five of the eight lunette-shaped portraits of Dominican friars, in the lower dormitory of S. Marco, though much injured, one of them even with bayonet thrusts, are genuine examples of his hand.

Fra Bartolommeo died at Florence in 1517, at the early age of forty-two.

Mariotto Albertinelli, already mentioned as the early comrade, and subsequently the partner of *Fra Barto-*

lommeo, was born in 1474. It has rarely occurred that a painter has so entirely taken on himself the manner of another. He acknowledged the same standards of art, and used the same technical processes as his friend; he closely imitated his feeling, and he worked upon his designs; so that there is no wonder he was called in his own time a second *Fra Bartolommeo*, and that connoisseurs have since differed as to which part of a conjointly executed picture belongs to him. It is only when *Mariotto* stands alone that the less pure feeling which pervades his works is apparent. And this even cannot be said of his masterpiece—the Visitation—in the Uffizi (see woodcut). This picture was painted in 1503, before the *Frates* had resumed the brush. The arrangement of the two figures is natural and noble, the drawing and expression excellent, while the colouring vies in mastery with the best works of the period.

A circular Holy Family, in the Pitti, of brilliant colouring, recalls the qualities both of *Leonardo* and *Lorenzo di Credi*. A picture, now in the Louvre, of the Madonna standing on a pedestal with the Child in her arms, giving the benediction to SS. Jerome and Zenobio, is full of fine feeling. An Annunciation by *Mariotto*, in the Accademia at Florence, is said to be the result of various experiments on his part to obtain effects of light and shade. He also is known to have devoted much time in the endeavour to improve oil mediums, with a view of producing the utmost possible force and relief—the taste which *Leonardo* had introduced. This aim may account for a lucidity and brilliancy of colour in portions of this work which may be said to be one of his distinctive features, while other parts have so blackened as to throw the picture out of harmony. Of this defect an enthroned Madonna with two kneeling Saints, also in the Accademia, is an example. Two small and beautiful pictures at Castle Howard—the Fall, and the Sacrifice of Isaac—which have borne successively the names of *Raphael* and *Francia*, are now pronounced to be first-rate specimens of *Mariotto's* rivalry with *Fra Bartolommeo*. A small “*Noli me tangere*” in the Louvre, long attributed to *Perugino*, is an indubitable work by the master. An Assumption in the Berlin Museum, a



THE SALUTATION : by Mariotto Albertinelli, in the Gallery of the
Uffizi, Florence.

joint production with the *Frate*, is an instance of the difficulty of distinguishing their respective hands. The opinion that the lower part was attributable to *Albertinelli*, and the upper to the *Frate*, which had long prevailed, has now been with probable justice reversed by Dr. Waagen.* Finally, the Annunciation at Munich with SS. Sebastian and Otilia, with much of the pious sentiment of his friend and partner, is exclusively his own fine work.

According to Vasari, *Albertinelli* was at one time so disgusted with the life of an artist that he took to keeping a tavern, for the purpose of escaping from criticism, and hearing "no more of muscles, foreshortenings, and perspective." This is supposed to have occurred on the dissolution of the partnership. That dissolution, however, neither weakened their friendship, nor the tavern life his love for art. He is known to have resumed the brush, and to have made a journey to Rome, whence he returned to Florence in a state of illness which ended his life in 1515.

Another coadjutor of *Fra Bartolommeo* of an inferior class was *Fra Paolino di Pistoia*, 1490–1547; subsequently a Dominican monk in S. Marco. His works bear that superficial resemblance to *Fra Bartolommeo* which have led to their being catalogued in some galleries under his name. This is the more to be understood from the fact that he inherited drawings and designs by his master, and worked them up into pictures. A *Pietà* in the Accademia, Florence, and various altar-pieces in Pistoia, are examples. A *Crucifixion* by him in S. Spirito at Siena long bore the name of *Fra Bartolommeo*, of whom it exaggerates the forms and vulgarises the sentiment.

After the death of *Fra Paolino* the designs of the greater master fell into the hands of a Dominican nun, *Plautilla Nelli*, who also traded upon them in a feeble and sentimental style.

There are works by the *Frate*, as well as by *Mariotto*—or perhaps by both—which bear evidence of the assisting hand of *Bugiardini* and of *Francia Bigio*, who, with *Innocenzo da Imola* and *Pontormo*, were scholars in the atelier of S. Marco.

* See Catalogue of Berlin Museum.

It must here be remembered that it requires all the present advance in connoisseurship to discriminate the work of artists who painted after a joint-stock fashion, not only in the same atelier, but on the same picture. For it is a patent fact, that when the art of Italian painting was at its highest elevation, it partook of all the commercial conditions of trade. It is only natural, therefore, that the greater names, those of the head partner, which have survived, should have been appropriated for every picture which bears the character of the firm.

Giuliano Bugiardini, 1471-1554. He studied in the garden of the Medici, where he became the friend of the youthful *Michael Angelo*. He attained no great excellence, but so far caught feebly and superficially the character of the great period, that his works, in times when a great master's name was given to all who imitated his style or borrowed his designs, have been catalogued in galleries under the highest designations. He signs himself "Jul. Flo." (Florentinus); and this, with the help of a Michael-angesque design, has been twisted into "Jul. Ro.," or *Giulo Romano*. His figures are short; his heads of infants over large; the mouth, in all, wide, and with heavy upper lip. He has a Madonna and Child in the Uffizi, a Marriage of St. Catherine at Bologna, a Nativity at Berlin with four Saints. The "Madonna del Pozzo," in the tribune of the Uffizi—a pretty picture, still catalogued as a *Raphael*—partakes strongly of the character of *Bugiardini*. His most important work is the Martyrdom of St. Catherine, in the Cappella Rucellai in S. Maria Novella, Florence, of which the composition is assigned to *Michael Angelo*.

Marc' Antonio Francia Bigio, 1482-1525, is a master who shows the same floating influences of the day, and was also the friend and coadjutor of *Andrea del Sarto*. He studied under *Mariotto Albertinelli*. An important picture of the Annunciation, with the First Person of the Trinity accompanied by cherubs above, and ornamental buildings—now in the Turin Gallery—is by him. The Madonna and Child between the Baptist and Job, in the Uffizi, and the Calumny of Apelles, at the Pitti, are given to him. The

latter has the initials "F. B." He executed two works in the court of the Scalzo, next to those by *Andrea del Sarto*—The Baptist receiving the Blessing of his Parents before his departure, and his first Meeting with the youthful Christ in the Wilderness. In the court of the SS. Annunziata he painted the Marriage of the Virgin. In all these works he appears a successful imitator of his friend. The monks uncovered this last work before it was finished, which so enraged the artist that he gave the head of the Virgin some blows with a hammer, and was with difficulty prevented from destroying the whole. The traces of these blows remain. *Francia Bigio* also gave himself with much success to portrait painting, various specimens of which have gone by the names of *Andrea del Sarto* and of *Raphael*. The head of a young man in the Louvre, catalogued as *Raphael* (No. 385), his elbow on a ledge, is now believed to be the work of this painter. Other portraits put the question beyond doubt by the fact that the monogram "F. B." and date are upon them. Such are the portrait of a youth, with black cap and glove in right hand, at a window, in the Pitti; also the half-length portrait of the factor of one of the Medici, in the State drawing-room at Windsor Castle, ascribed to *Andrea del Sarto*; also two male portraits in the Berlin Museum, one of them catalogued as *Sebastian del Piombo*. Two fine portraits—one in the possession of Lord Yarborough, the other in that of Mr. Fuller Maitland—both ascribed to *Raphael*—bear *Francia Bigio's* monogram and the date.

Andrea Vanucchi,^{*} called *Andrea del Sarto*,* from his father's trade as a tailor, 1487–1531. He represents another phase of mature Florentine art, which is marked by a splendid execution and grand air, though devoid of the earnestness of *Fra Bartolommeo*. He rises occasionally to great dignity, but is realistic in his types, especially in his female heads, which are merely the generalisation of a rather ignoble individual. *Andrea del Sarto* was bred in the school of *Piero di Cosimo*, and preserved some of the peculiarities

* Biadi, *Notizie inedite della Vita d'Andrea del Sarto*, raccolte da manoscritti e documenti autentici; Firenze, 1830.—*Andrea del Sarto*, von Alfred Reumont; Leipzig, 1835.

of his master in the landscape backgrounds of his small pictures, but, under the influence of *Leonardo* and *Michael Angelo*, he soon overstepped these limits. The delicate modelling and chiaroscuro of his forms in his best examples point to the great school of *Leonardo*, while the airiness and transparency of his colour and sense of atmosphere go beyond *Fra Bartolommeo* on the road to *Correggio*. In the realistic qualities of art he stands on high ground; but when he approaches the ideal and profound, he assumes a stereotyped expression.

Among the earliest of *Andrea's* works are the frescoes which he executed in the court of the Compagnia dello Scalzo at Florence.* All the paintings now remaining are in chiaroscuro, and, with the exception of some allegorical figures, represent the history of St. John the Baptist. Those first painted, and which were undertaken in partnership with *Francia Bigio*, were the Baptism of Christ, the Preaching of John, and the Baptism of the People. With the dry angular manner of the old school these already unite pleasing correct drawing, and dignity of character. The rest of these pictures belong to a later period of the artist's practice, extending to 1526, and are of unequal merit; the last executed—the Birth of the Baptist—is, however, a simple, effective composition, with very beautiful figures. Although these works have suffered, they can yet be tolerably well made out. In consequence of the celebrity of these first-mentioned frescoes a similar work was intrusted to *Andrea* in the court of the SS. Annunziata at Florence. *Alessio Baldovinetti* had already begun the subject of the Nativity, and *Cosimo Rosselli* had also painted a compartment. *Andrea* commenced with the history of S. Filippo Benizzi, which he completed in five large pictures. These are among the finest of his productions; they are in some parts very simple and severe in execution, but have an expression of real dignity which is rarely found in his other works. One of their peculiar features are the beautiful landscape backgrounds. The fourth picture is remarkable, both as regards its composition and the animation with

* Pitture a Fresco di Andrea del Sarto; Firenze, 1823.







The "MADONNA DEL SACCO;" by Andrea del Sarto, SS. Anunziata, Florence.

p 401. No 2.

which the story is told ; it represents the Death of the Saint, and a Boy restored to Life. The fifth excels in the harmony of its light and shade and colouring ; the subject is Children healed by touching the Garment of the Saint. Some time later *Andrea* painted in the same court the Birth of the Virgin, which is one of those stately scenes with which *Ghirlandajo* first invested domestic life, and which are peculiarly Italian. (See woodcut.) The most developed forms and principles of art are seen here, and this Birth of the Virgin is also an instance of the highest level, in point of execution, attained by fresco. Indeed the decline of that art may be said to date from a system which substituted an over-variety of colour and effect for the severe simplicity of each transmitted from *Masaccio* to *Ghirlandajo*. An Adoration of the Kings is in the same court, in which the energy of the male figures seems purposely contrasted with the staid beauty of the women in the last-mentioned fresco. Among the followers in the procession are portraits of cotemporary characters, with that of the painter himself, a man of regular features, but with that absence of refinement which suggests the same absence in his works. These frescoes were completed in 1514. A picture of the Saviour on the high altar with the hands crossed is uncertain of date, but fine in character. Another fresco by him in the great court of the same convent, executed 1525, is one of his masterpieces. This is a lunette over a door (see woodcut), of simple composition and grand effect—the Madonna and Child, with Joseph—called from the sack on which Joseph leans the “*Madonna del Sacco*.”

But before we pass to *Andrea*'s easel-pictures another important fresco must be mentioned, in the refectory of the convent of S. Salvi, near Florence, of the year 1526-7, representing the Last Supper, with the usual arrangement of the figures ; it resembles, in this respect, *Leonardo da Vinci*'s composition, though not to be compared with that work in the profound conception of the subject. The division of the groups is peculiar ; the single figures are finely characterised, having the aspect of portraits, and of fine colour.

The easel-pictures by *Andrea* are numerous; their subjects are principally confined to the simple circle of Madonnas, Holy Families, and similar altar-pieces; in which his peculiar qualities are freely developed. Pictures of this kind, belonging to his early time, are rare. One, which he painted for the convent of S. Gallo, and which is now in the Pitti Palace, shows a finer and deeper earnestness than is usual in his works; it is an Annunciation, and reminds us in some respects of *Francia*. In other works—in one, for example, of the same subject—in the same gallery (No. 27), the influence of *Michael Angelo* is visible; an influence which can hardly be said to have operated favourably on the style of *Andrea*. The most beautiful example of the artist's own manner is the Madonna di S. Francesco, in the tribune of the Uffizi at Florence. The Madonna with the Child stands on a low altar, supported by two boy-angels; S. Francis and S. John the Evangelist stand beside her: the expression of both is serene and dignified. Nothing can exceed the harmonious fusion of tones in which the outlines of this work are almost obliterated. Among the altar-pieces now in the Pitti Palace, the so-called Disputa della SS. Trinità is peculiarly fitted to exhibit *Andrea*'s affinity with the Venetian school. This is a "Santa Conversazione" of six Saints. St. Augustin is speaking with great inspiration of manner; St. Dominic is being convinced by his reason, St. Francis by his heart; St. Lawrence is looking earnestly out of the picture; while St. Sebastian and the Magdalen are kneeling in front, devoutly listening. We here find the most admirable contrasts of action and expression, combined with the highest beauty of execution, especially of colouring. About the year 1516 *Andrea* painted a Dead Christ with angels which made its way to the Court of Francis I. The reception of this work led to the commission of a Madonna picture, and in 1518 the painter was induced to transfer his atelier to Paris. Here the fine "Charity" still in the Louvre, in which characteristics of *Michael Angelo* are perceptible, was executed; also the grand and powerfully coloured Pietà in the Belvedere Gallery, Vienna. It is believed that *Andrea*'s wife, Lucretia del Fede, the model for his Madonna, but not

a desirable helpmate in other respects, whom he had left in Florence, induced him to ask the King for leave of absence. This was not only granted, but funds for the purchase of works of art in Italy intrusted to him. *Andrea* is stated to have squandered the money, and, at all events, he did not return to Paris. He was now employed in Florence by Ottaviano de' Medici, in conjunction with *Francia Bigio* and *Pontormo*, to decorate the country palace of Poggio a Caiano; *Andrea* undertaking the subject of Cæsar receiving Tribute. This is a lively and picturesque scene, with fine buildings, and with Cæsar seen above a flight of steps which various figures are ascending, bearing their tribute of animals, sheep, parrots, a monkey, &c.

The two small pictures from the life of Joseph, with numerous figures, now in the Pitti, are believed to belong to 1523, and are choice examples of his art. They formed part of the decoration for a nuptial apartment; the other portions being painted by *Granacci*, *Bacchiacca*, and *Pontormo*.*

A story told of *Andrea* by Vasari worthily succeeds that of his dishonesty to Francis I., and illustrates the manners of the time. The celebrated portrait by *Raphael* of Leo X. between the two Cardinals, belonging to Ottaviano de' Medici, now in the Pitti, was coveted by a Duke of Mantua, who obtained authority from Clement VII. to appropriate it. Ottaviano, however, was not inclined to part with so fine a work, but instead of disputing the point with his Holiness he met force with fraud, and employed *Andrea* to make a copy, which was sent to the Duke of Mantua as the original. This copy, when at Mantua, deceived even *Julio Romano*, who had taken part in the execution of the original. It has been long in the Gallery at Naples, and has given rise to much altercation as to which is the original picture. The two have not yet undergone the test of being seen side by side; meanwhile modern connoisseurship detects the hand of the Florentine master, and the undefinable something which tells a copy from an original, in the work at Naples. In 1524 *Andrea* executed the fine *Pietà* now in the Pitti, and other works which are missing.

* For a curious history of this series, see Vasari's 'Life of Pontormo.'

In later years *Andrea's* facility of brush tempted him to increasing mannerism and emptiness. His sign-manual is an A. and V. interlaced. The portrait of the master is mentioned in the fresco of the Adoration of the Kings. Another, much restored, painted 1518, formerly in the Capponi Collection at Florence, is now in the Campana Gallery at the Louvre. A fine portrait of a young man, by his hand, in the National Gallery, is supposed to be his own. If so, it shows a face of more beauty than refinement. A later portrait—a fresco fragment—is in the Uffizi.

Jacopo Carrucci, commonly called *Pontormo*, was a scholar of *Andrea del Sarto*. He assisted his master in various works—painted the predella to the Annunciation in the Pitti, and joined in the decorative works which hailed the elevation of Leo X. to the Papacy. The fresco of the Assumption in the SS. Annunziata was executed by him. Two pictures of the life of Joseph, part of the series alluded to, now in the Pitti, were by *Pontormo*. He was a painter of portraits of dignified character. One, of a Medici, is in the Uffizi; another is in the gallery of the late Mr. Thomas Baring, and two are in the Berlin Museum. His works have often passed under the name of *Andrea del Sarto*.

Two other inferior scholars and assistants of *Andrea* are *Jacone* and *Domenico Puligo*. Numerous Holy Families by *Domenico* are seen in the Borghese and Colonna palaces, Rome; also in the Pitti.

The Florentine, *Il Rosso*, or rather *Rosso de' Rossi*, was also employed in the court of the SS. Annunziata with *Andrea* and the above-named artists. A certain fantastic manner, peculiar to this artist, distinguishes him from the rest of the Florentines. In the galleries of Florence and in other parts of Italy we find pictures by his hand; upon the whole, however, they are scarce even there. A large Madonna, with saints, in the manner of *Andrea del Sarto*, is in the Pitti Palace. *Il Rosso* spent the most active period of his life in France, in the service of Francis I. (under the name of *Maitre Roux*), superintending the embellishments of the palace at Fontainebleau. A Salutation of the Virgin, of his best time, now in the Louvre, shows equally the influence



ST. ZENOBIOUS RAISING A DEAD CHILD; by Ridolfo Ghirlandajo, in the
Gallery of the Uffizi, Florence. p 406.

of *Fra Bartolommeo* as of *Andrea del Sarto*. An Entombment in the same gallery is coldly antique and very mannered.

Ridolfo Ghirlandajo, 1483-1560, was the only son of *Domenico Ghirlandajo* who followed his father's profession. He was a painter of merit, as distinguished from originality, and lived in the midst of so many fine examples that he had as few great defects as excellences. He had the smooth surface of the *Leonardo* school—the reddish tints of *Cosimo Rosselli*; occasionally he approaches the manner of *Fra Bartolommeo*, and, in his children, even that of *Raphael*, but he excites no strong interest in any form. A Procession to Calvary, in the Antinori Palace at Florence, is a careful picture with some good heads. An altar-piece at the convent of S. Jacopo at Ripoli (close to Florence)—the Madonna and Child, with the Marriage of St. Catherine, and four male Saints, life-size—which is called *Domenico Ghirlandajo*, is one of *Ridolfo's* best works. A Nativity on the other hand, in the Esterhazy Gallery, Vienna, is a specimen of his weakness, though the Shepherds are good. A Coronation of the Virgin in the Louvre is an early work, 1504. His two pictures in the Louvre—S. Zenobio restoring a boy to life (see woodcut), and the burial of the same Saint—are considered his *chefs-d'œuvre*; and a female portrait in the Pitti is individual and attractive. But he is seen, like all second-rate masters, to best advantage on a small scale, as in a predella, with five subjects, at the oratory of the Bigallo at Florence. *Ridolfo Ghirlandajo* was the friend of *Raphael*, and of the same age. His industry in the art won the great master's confidence, who, according to Vasari, employed him to fill in part of the blue drapery of the Belle Jardinière; and also invited him to join him in Rome. But *Ridolfo* understood his own merits and interests better than to leave Florence, where an immense trade of art was in demand for the masquerades, pageants, and other festivities of the Republic, and for the weddings and funerals of the Medici. These transient forms of art all contributed to that facility and convention of hand and composition which, from this time, began to usurp in Florence the thought and reticence of the older masters.

With *Raffaellino Capponi*, called *del Garbo*—1466–1524—a scholar of *Filippino Lippi*, the series of the Florentine artists of this period closes. He painted in tempera. In this painter's earlier works there is a peculiar charm; he exhibits a tenderness of feeling which nearly resembles *Lorenzo di Credi*, but expressed more gracefully. The Berlin Museum possesses five works by *Raffaellino*, among which two large altar-pictures and a Madonna and Child with two angels (see woodcut) are remarkable for the quality we have mentioned. That dramatic power also, which characterises the two *Lippi* and *Ghirlandajo*, displays itself in *Raffaellino's* "Resurrection" in the Florentine Academy, especially in the figures of the four guards. The Coronation of the Virgin in the Louvre, an altar-piece formerly in S. Salvi, Florence, is an important work, which shows his connection with *Filippino*, but is much injured. This painter at a later period followed the modern direction, in which *Michael Angelo* and *Raphael* had led the way; but his attempts in it were not successful. Some of his later works are to be seen on the ceiling of the chapel of St. Thomas Aquinas, in S. Maria sopra Minerva, at Rome. The walls are painted by his master *Filippino Lippi*.

CHAPTER IV.

RAPHAEL.

IT has been customary to quote, as a tribute to *Raphael*,* a rhapsody on the part of Vasari, which, from the very exaggeration of its nature, is calculated to excite suspicion of its truth. When also it is taken into account that to Vasari's inaccurate and flippant pen are owing slanders on *Raphael's* moral character which no cotemporary writer among the many who deplored his loss had mentioned, and which

* Very copious literary materials. The most important original works, beside the articles in Vasari's Biography, are—*Angelo Comolli*, *Vita inedita di Raffaello da Urbino*, illustr. con note, Roma, 1790; 2nd edit., 1791.—*Carlo Fea*, *Notizie intorno Raff. Sanzio da Ur. ed alcune di lui opere*, etc.,



MADONNA AND CHILD, by Raffaellino del Garbo, Berlin Museum.

modern investigation may be said to have refuted, we may omit the florid paragraph with which the life of this great man was introduced in a former edition. There was no need to depreciate other painters in order to exalt *Raphael*. The character of his pencil, its versatility and its purity, are sufficient signs of his marvellous endowments. No master has left so many works of the highest rank in art—no other so little that is defective or unattractive. He represents a purity and refinement of feeling and form unattained before and unequalled since, and in the combination of which with power of hand and grasp of mind he stands alone. Yet Raphael may be said not to have been so new in his qualities as so perfect. He was therefore not a master who could be successfully imitated. He possessed those evenly balanced and exquisite qualities which admit not of the more, and vanish with the less. Just what he deepest felt and best executed in his *chefs-d'œuvre*, delights us: nothing stronger, nothing weaker. He stood exactly on that eminence which leads downwards, on either hand, to insipidity or exaggeration. His refinement became weakness in some of his followers—his strength, coarseness, in others; so that among

Roma, 1822.—L. Pungileone, *Elogio storico di Raff^o. Santi da Urbino*, Urb. 1829.—Quatremère de Quincy, *Hist. de la Vie et des Ouvrages de Rapha^l*, Paris, 1824; 2nd edition, 1833; translated into Italian, with important notes: *Istoria della Vita e delle Opere di Raffaello Sanzio da Urbino*, del S. Quatremère, etc.; voltata in Italiano, corretta, illustrata ed ampliata per cura di Francesco Longhena, Milano, 1829.—Rafael als Mensch und Künstler, von G. K. Nagler, München, 1836,—a compilation. Others by Braun, Rehberg, Gruyer, &c. Beyond all these ranks J. D. Passavant, *Rafael von Urbino u. sein Vater Giovanni Santi*, Leipzig, 1839, 2 vols. with 14 plates; a work which embraces, with critical selection, the previous researches, explains in detail the works of the great painter, and, till new facts come to light, may be considered as having exhausted the subject.

Further: *Italianische Forschungen von C. F. von Rumohr*, vol. iii.—*Beschreibung der Stadt Rom*, etc.—Passavant, *Kunstreise durch England und Belgien*:—etc.

Outlines in Landon's *Vies et Œuvres*, etc.:—a great number, but unfortunately not chosen with sufficient discrimination.—Bonnemaison, *Suite d'études calquées et dessinées d'après cinq tableaux de Raphael*; Paris, 1818. Very useful as studies:—etc.

Catalogues of the Engravings after Raphael's works:—*Nachrichten von Künstlern und Künstsachen*; vol. ii., Leipzig, 1769, p. 315, etc.—*Catalogue des Estampes gravées d'après Rafael*: par Tauriscus Eubœus (the Arcadian designation of Count Lepel); Francfort sur le M., 1819—etc.

some of the most unattractive mannerists may be quoted several who attempted to walk in his steps. As compared with his great predecessors *Leonardo da Vinci* and *Michael Angelo*, his distinguishing excellence may be summed up as that of an harmonious beauty of expression, colour, and form; neither so thorough in execution and modelling as the first, nor so original, powerful, and subjective as the second. Like the other greatest masters of this zenith of art, *Raphael's* powers and activity were not confined to painting. While giving designs for statues which were executed by others, there is evidence, both external and internal, to prove that two of the most remarkable works in sculpture of modern times were modelled and executed by himself. These are the Boy and the Dolphin,* a subject from *Ælian*, and the figure of *Jonah*, in the Cappella Chigi,† *S. Maria Novella*, Rome. *Raphael* also fills an important place as an architect, and various buildings in Rome besides *St. Peter's* and the *Villa Medici* are connected with his name. Further, by the authority of *Leo X.*, he commenced the investigation and measurement of the remains of ancient Rome, an occupation interrupted by his early death.

Raphael Sanzio—born Good Friday, 28th of March, 1483, died Good Friday, 1520—was the son of *Giovanni Santi*. The name, in the father's case, having been latinised into *Sanctius*, was, in the son's, italianised back into *Sanzio*. He doubtless received his early impressions of art from his father, whom, as also his mother, he lost before he was twelve years of age, when he was protected and assisted by his maternal uncle, *Simone Ciarla*. Of his early years there are, however, no further records, except that the presence of *Timoteo Viti* in Urbino in 1494, with whom he afterwards maintained a lasting friendship, may have contributed to his development. In 1495, as it is believed, *Raphael* was placed in the school of *Pietro Perugino* at Perugia, where he remained until about his twentieth year. Of any work by his hand before 1495

* Now in possession of Sir Hervey Bruce, 7 Portman Square, London. See woodcut in 'Penny Magazine,' July 17, 1841. A cast is in the Dresden Gallery.

† On the statues in the Chigi Chapel, see "Eastlake's Contributions to the Literature of the Fine Arts," vol. i. p. 257, *note*.

nothing is known; the fresco of the Madonna in his father's house, hitherto ascribed to him, being now recognised as the work of *Gio. Santi** himself. A circular picture of a Holy Family in S. Andrea at Urbino, far from being an early work by *Raphael*, is partially a copy by an unknown hand from one of his latest pictures—the Holy Family painted for Francis I. The earliest known work by the master is found in a copy of two of the children from a picture of “the Family of the Redeemer” by *Perugino*—formerly in S. Maria de’ Fossi, now in the Museum at Marseilles. They represent SS. James Major and Minor embracing, painted in tempera on a gold ground. This copy is preserved in the sacristy of S. Pietro dei Cassinensi, at Perugia. In other respects the first traces of his hand and mind are believed to be recognisable in various pictures by *Perugino*, who availed himself of the help of his gifted scholar. The Resurrection of our Lord, in the Vatican (see woodcut), is now pronounced to be indebted to the youthful *Raphael*, more for that general working out of *Perugino*'s design, which would naturally fall to a scholar, than for the execution of any particular figure. Another work of the same kind is *Perugino*'s *chef-d'œuvre*, the altar-piece in the National Gallery, which is imbued with that feeling which characterises *Raphael*. Recent and close investigation of the frescoes of the Sala del Cambio at Perugia also detects the assistance of the young scholar in them. These productions and indications of his hand belong undoubtedly to a period before 1500, when he was not yet seventeen.

Raphael is known to have visited his native Urbino in 1499. To this year therefore may be ascribed the contents of his so-called ‘Sketch-book,’ now preserved in the Belle Arti, Venice. These consist of slight drawings of exquisite beauty—youthful heads, both male and female—sketches of children, and especially copies of heads of illustrious personages which decorated the Palace at Urbino, and which are ascribed to *Melozzo da Forlì* (vol. i. p. 260).

* This, though much repainted, is interesting from the great probability that the composition was taken directly from nature, and that the artist's wife, *Magia Ciarla*, and their only surviving son, *Raphael*, were the originals.—C. L. E.

The first independent works by Raphael (from about 1500 to 1504), which can be identified as such, are the two sides (now separated) of a church banner in S. Trinità at Città di Castello; the one representing an Italian Trinity with SS. Sebastian and Rock praying, the other the Creation of Eve; also an altar-piece executed for the same town—the Crucifixion with four Saints—formerly in Cardinal Fesch's Gallery at Rome, now in that of Earl Dudley in London. All these are entirely in *Perugino's* style, though already surpassing him in intelligence of expression. In the Crucifixion, the childlike beauty of the St. John, and the deep grief of the Madonna, are given with great intensity. Various easel-pictures are also attributed, with more or less certainty, to Raphael alone during this time. They bear the stamp of that tender, enthusiastic sentimentality which is the general characteristic of the Umbrian school, and which may be said to harmonise with the nature of pure and ingenuous youth. The charm of these efforts consists indeed in their being essentially youthful, and yet as containing the germs of that energetic and noble manhood, the absence of which in other Umbrian masters is seen in the insipidity and mannerism into which they degenerate. Specimens, therefore, of this period of *Raphael's* career have a peculiar interest. A few may be mentioned which are tolerably well authenticated. First, some Madonna pictures; two in the Berlin Museum. In the one, the Madonna is reading; the Child on her lap holding a goldfinch in his hand (1).* The attitude of the mother is unaffected and simple; the perfectly oval countenance has an expression of peace and repose—not free, however, from insipidity; the Child is not beautiful; the forms are as yet awkwardly rendered, and the attitude is affected.† A second picture in the same gallery, somewhat later, with heads of SS. Francis and Jerome

* In order to enable the reader to identify each Madonna picture, we add the number corresponding with that in the illustration.

† Between these two pictures Passavant places (ii. 14) the small pictures of various Predellas: a Baptism of Christ, and a Resurrection, in the Munich Gallery—an Adoration of the Kings, in the castle of Christiansburg, near Copenhagen—the Sacrifices of Cain and Abel, at one time in Mr. Emerson's possession in London—and others.

50.



1.



4.



3.



5.

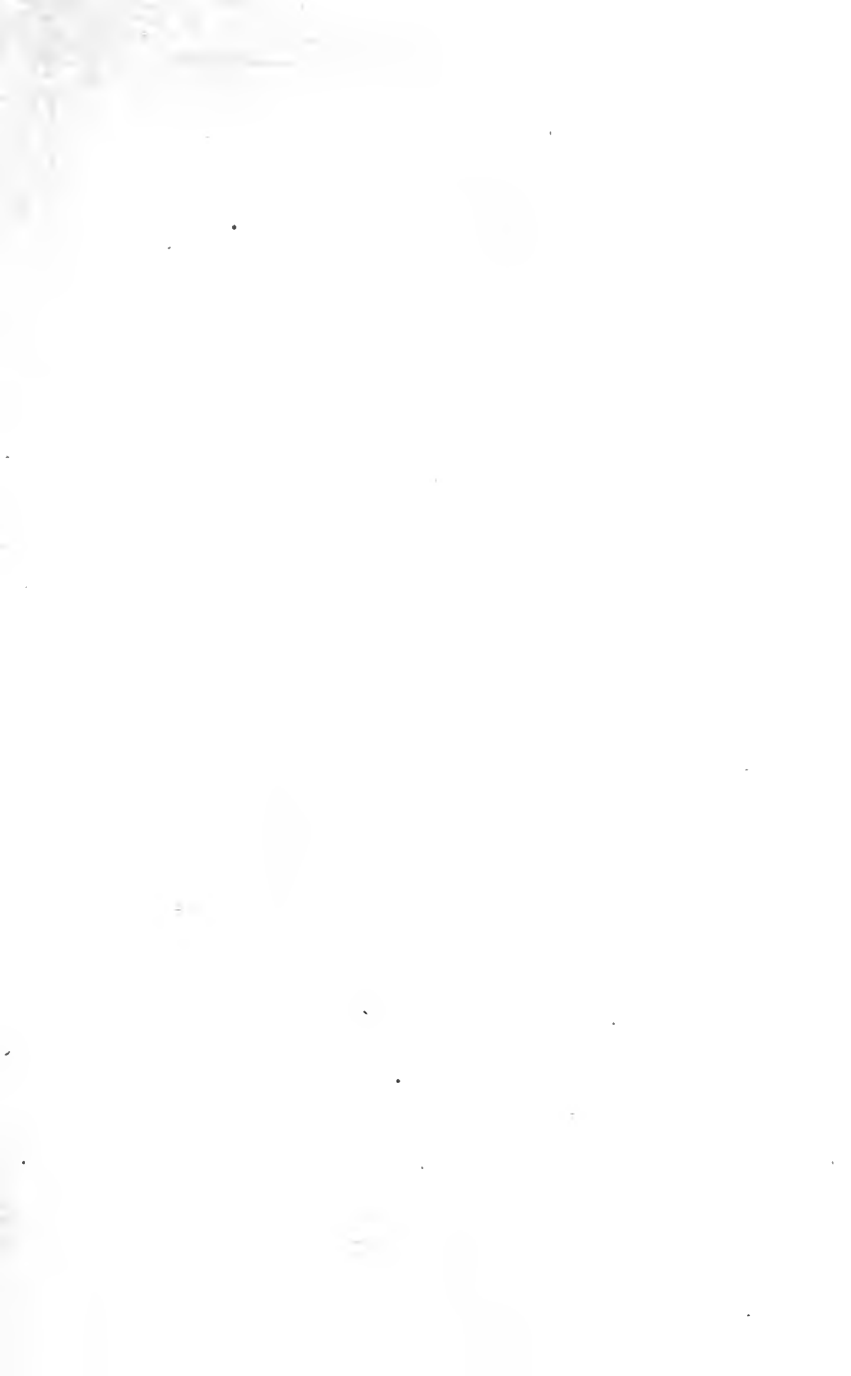
1. Berlin Museum.

3. With SS. Francis and Jerome, Berlin Museum.

4. Hermitage, Petersburg.

5. Del Gran Duca, Florence.

50. St. Luke painting the Madonna, Raphael looking on, Rome.





Arcaiani Raphael, attributed to Lo Spagna, Berlin Museum.

introduced on each side of the Virgin (3), is better. Here, the countenance of the Madonna, who turns affectionately to the Child, is equally tender and gentle as in the other picture, and more free from defects; the figure of the Child is also better drawn, and the heads of the two saints are excellent. The general arrangement is agreeably contrived, and the picture is executed with great delicacy and warmth. Similar to this, but much more finished, is the small circular picture of the Madonna and Child, of the Casa Conestabile (4), lately sold to the Petersburg Gallery. The Virgin (a half-figure) stands in a landscape, reading, while the Child in her arms also looks into the book. The head of the Virgin indicates a progressive development of form and expression; the Child, too, is lovely. It may be called a miniature painting of inexpressibly delicate and beautiful execution. A copy is in the Oddi Gallery, Perugia. Of somewhat earlier date, probably, was the Madonna of the Contessa Anna Alfani, still at Perugia, also one of the most charming specimens of this time. The Virgin, with her eyes cast down, is holding the Child, who stands upon her lap: in the corners above are two cherub heads.

Next to these may be mentioned a large altar-piece—an Adoration of the Kings (not painted later than 1503), which has passed from the Aneajani family of Spoleto to the Berlin Museum. The general motives of this rich composition resemble the Umbrian school in the treatment of similar subjects; the same resemblance is observable in the attitudes of the figures, and in the management of the drapery; but the heads are remarkable for a peculiar refinement, and the forms have great purity and delicacy. A rich arabesque frame incloses the whole: in the upper corners are represented two sibyls; in the lower, two saints (see woodcut). This picture is painted in distemper, on canvas, and has suffered so much from damp that the colours are not only faded, but in some parts have scaled off, leaving the well-understood preparatory outline visible.*

* See Dr. Waagen, 'Ueber das Gemälde Raphaels aus dem Hause Aneajani,' 'Blätter für bildende Kunst,' 1834, No. 18. Just doubts have been raised as to whether this picture is entirely by *Raphael*. Messrs. Crowe and Cavalcaselle assign it altogether to *Spagna*. As regards composition, how-

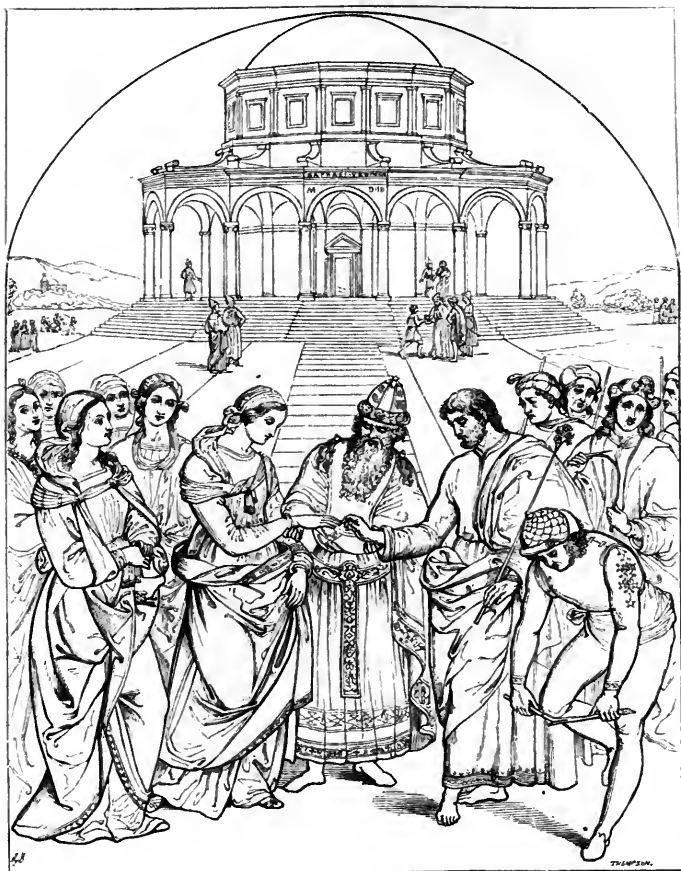
A picture very similar to this in composition is in the gallery of the Vatican. The Virgin kneels on one side of the Infant, Joseph on the other; in the middle distance are the shepherds; in the background the kings are approaching. This picture appears, however, to have come from the studio of *Perugino*; for, though we recognise the hand of *Raphael* in some parts, in others that of *Lo Spagna* and of other less important artists are visible.* Another important picture of this time, which shows the progress of the young painter, is the Coronation of the Virgin, painted for the church of S. Francesco at Perugia, in 1502, and now in the Vatican. In the upper part, Christ and the Madonna are enthroned on clouds and surrounded by angels with musical instruments; below, the disciples stand around the tomb, which is filled with flowers. In this lower part of the picture there is a very evident attempt to give the figures greater life, motion, and enthusiastic expression than had been before attempted in the school (for instance, in the beautiful heads of three youths looking upwards), though, owing to the want of complete practical mastery, the effort has not been entirely successful. The Christ is not fortunate in expression, though that of the Virgin is beautiful. This picture was taken to Paris and there transferred from wood to canvas. The landscape is ordinary Peruginesque. The predella was adorned with elegant miniature-like pictures of the Annunciation, the Adoration of the Kings, and the Presentation in the Temple: they are also in the Vatican.†

To this early time also belonged an important picture painted for the church, before mentioned, of S. Trinità at Città di Castello, namely S. Niccolò di Tolentino standing, treading down Satan, and crowned by the Madonna and St. Augustin; the First Person of the Trinity, surrounded with angels, seen above. This picture remained till 1789 in the

ever, it belongs unquestionably to the school, which is proved by the picture in the Vatican, above mentioned, and also by other school pictures of the same subject, only that it is finer and better understood, especially in the heads.

* The head of Joseph is probably by *Raphael*.—C. L. E.

† For other smaller works of this description, see Passavant, i. 69, and ii. 25.



THE MARRIAGE OF THE VIRGIN ; by Raphael, in the Brera

church, when it was purchased of the monks by Pius VI. for a considerable sum. It disappeared from the Vatican at the French invasion, and has not been found since.

The assistance given by *Raphael* at this period to *Pinturicchio* in the decorations of the Libreria at Siena is believed to have been limited to a few designs. Two of these drawings are still preserved—the one in the Uffizi, the other in the Casa Baldeschi, Perugia. The Sienese have cherished the idea, founded on a vague statement in Vasari, that *Raphael* lent his aid both in the cartoons and frescoes. On the contrary, the tasteless alterations evident in the frescoes from these existing designs are sufficient evidence that he could not have contributed to their execution.

At the beginning of 1504 *Raphael* appears to have quitted the school of Perugino and to have commenced an independent career: he executed at this time some pictures in the neighbouring town of Città di Castello. With all the features of the Umbrian school, these already show the freer action of his own mind, and a decided effort at greater individuality of representation. The most interesting example of this first period of *Raphael's* development is the Marriage of the Virgin (Lo Sposalizio), inscribed with his name, and the date 1504, and now in the Brera at Milan (see woodcut). The arrangement is simple and beautiful:—Mary and Joseph stand opposite to each other in the centre; the High Priest, between them, joins their hands; Joseph is in the act of placing the ring on the Virgin's finger: on her side is a group of the maidens of the Temple; on Joseph's are the suitors, breaking their rods,—that only which Joseph holds in his hand having blossomed into a lily, which, according to the legend, was the sign that he was the chosen one.* In the background is a building, adorned with a peristyle, representing the Temple at Jerusalem.†

* See the Flos Sanctorum and Evang. Mariæ.—C. L. E.

† This beautiful architectural design, it appears, was copied (but very much improved) from a picture of the same subject by *Perugino*, now in the Museum of Caen in Normandy. The general form and proportions were probably suggested in the first instance by Brunelleschi's design for the octagon (externally sixteen-sided) chapel of the Scolari annexed to the church Degli' Angeli at Florence; the building itself remained unfinished.—C. L. E.

With much of the stiffness and constraint of the old school, the figures are noble and dignified; the heads of great beauty and sweetness, and expressive of a tender, enthusiastic pathos, which, inappropriate as it is in more animated representations,* lends a peculiar charm to this subject.

After the completion of the Sposalizio, still in 1504, *Raphael* revisited Urbino, where he painted a Christ on the Mount of Olives for the Duke Guidobaldo. This beautiful picture is now in the possession of Mr. Fuller Maitland. *Lo Spagna* is believed to have assisted in the group of Judas and the guards. The two graceful little pictures also, in the Louvre, St. George and St. Michael, appear to have been painted at this time for the Duke of Urbino: St. George, a noble and slender figure on a white horse, is attacking the dragon with his sword, having already transfixed him with his lance. In the landscape background is the figure of the liberated princess. In the other picture the beautiful and youthful figure of the Archangel Michael, clad in armour, is represented treading on the neck of the dragon and striking at him with his sword. In the dark landscape are seen monsters of every kind, condemned souls plagued by demons, and a burning town, according to the 8th and 23rd books of Dante's *Inferno*. The execution of both these small pictures is careful, but at the same time light and bold. The St. George has been injured and is much over-painted. "The Vision of a Knight," a small picture, formerly in the Borghese Gallery, and now in the National Gallery in London, is supposed to have been painted a year earlier. It represents a youth in armour, lying sleeping upon his shield under a laurel, with a female figure on each side. The one in a plain purple robe is offering him a book and a sword; the other, richly dressed, is presenting flowers as symbols of the pleasures of life. This is one of the finest allegories in the manner of *Giorgione*.

* The picture is known by Longhi's engraving. The careful removal, a few years ago, of over-paintings, and the strengthening by means of quicksilver of the entirely worm-eaten panel on which the painting itself literally trembled to its fall—the skilful work of the late Cav. Molteni—has preserved it for future generations, and, at the same time, caused curious discrepancies to appear between the engraving and the original work.

The original pen-and-ink drawing by the master, with punctured outlines from which the picture was traced, hangs by its side. Engraved by Mr. L. Gruner.

In the autumn of the year 1504 *Raphael* went to Florence.* Tuscan art had at this period attained its highest perfection, and the most celebrated masters were there contending for precedence. A new æra now commences in *Raphael's* development: from this period dates his emancipation from the confined manner of *Perugino's* school; and his advance towards independent thought and free mastery of form. If his earlier works are the expression of his own mild spirit, as subordinate to the teaching of a school, the greater part of those which immediately follow are characterised by an unconstrained and cheerful conception of life.

About this year, 1504, the "Madonna del Granduca" (5), in the Pitti Gallery, is said to have been executed. Here the Madonna holds the Infant tranquilly in her arms, and looks down in deep thought. Although slightly and very simply painted, especially in the nude parts, this picture excels all *Raphael's* previous Madonnas in the charm of a profound feeling. We feel that no earlier painter had ever understood to combine such beauty with so intense an expression. This picture is the last and highest condition of which *Perugino's* type was capable.

The Madonna, also, belonging to the Duke of Terra Nuova, formerly at Naples, now in the Berlin Museum, appears to have been the creation of this time. The Virgin is represented sitting in a rocky landscape, with the Child on her lap, who, together with the little Baptist, is holding a scroll. A third child is leaning at the Virgin's knee, gazing tenderly up at the Infant Saviour. This child, as compared with the two others, shows an advance in ease and freedom.

This may be the place to mention the fresco of the Last

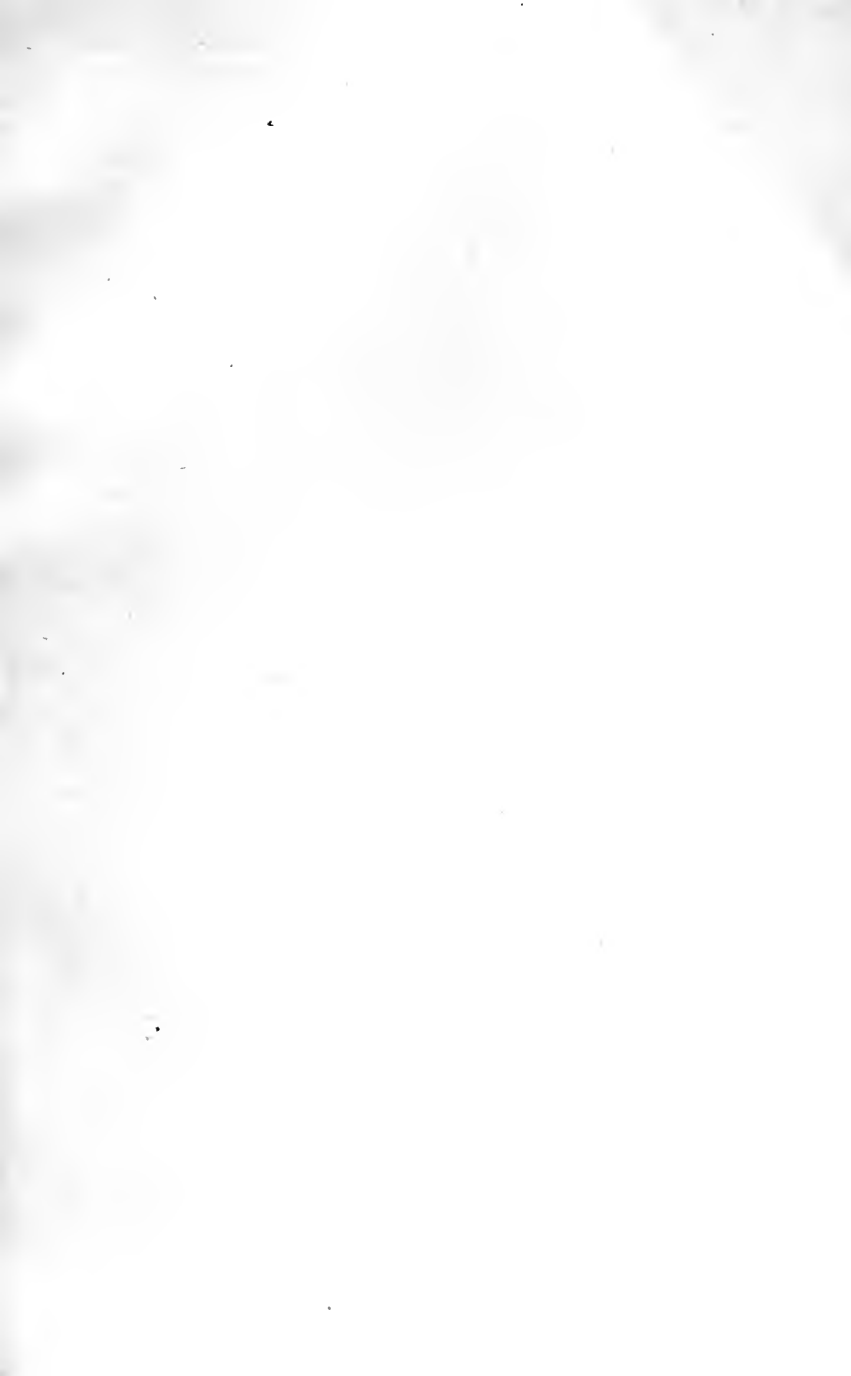
* A record quoted by Gaye, *Cartegg.* 2, p. 68, proves that *Perugino* also spent part of the summer of 1505 at Florence. According to a note of certain expenses, *ib.* p. 89, it would seem that *Leonardi da Vinci* at all events visited Florence in the summer of 1505, and *Michael Angelo* the same.

Supper, discovered in 1845 in what was formerly the refectory of the convent of S. Onofrio, Florence. The circumstance of an inscription on the upper part of the robe of St. Thomas, with the name of *Raphael* and the date 1505—now considered doubtful—led to the fond supposition that an addition to the works of the great master was here discovered, and the question of its genuineness has occasioned some controversy. The first general impression caused by the fresco is that it is not purely of Florentine origin, but of mixed Florentine and Peruginesque character—approaching more nearly to *Pinturicchio* than to any other master. The grounds for its not being by the hand of *Raphael* are convincing. Assuming the date (1505) to be correct, the short period of *Raphael's* stay in Florence would not have sufficed for the production of such an important work. The execution, also, shows a hand long practised in the art of fresco, and is totally inconsistent with *Raphael's* youthful and timid touch, as seen in the fresco of S. Severo, Perugia, executed at or shortly after this date. The form of the somewhat broad heads differs also materially from the type contained in his *Sposalizio*, and in his other then known works. And, finally, it is impossible to believe that, ushered as he had just been into a new world of art, with all that was grand, from *Masaccio's* frescoes to *Leonardo's* cartoon, around him, and familiar doubtless with some transcript of *Leonardo's* Last Supper, he should have returned to the traditional mode of representation, which, with all its grace, is embodied in this work. Whether or not by *Pinturicchio*, there can be no doubt that it is the production of a mature hand and mind. (See woodcut.)

Raphael's visit to Florence was but of short duration, for in the succeeding year we find him employed on several large works in Perugia; these show for the first time the influence of Florentine art in the purity, fulness, and intelligent treatment of form; though at the same time retaining motives of the Peruginesque school. The first of these works which claims our notice was that executed for the nuns of S. Antonio of Padua, at Perugia, once in the possession of the Colonna family at Rome, afterwards in that



LAST SUPPER; (?) by Pinturicchio, S. Onofrio, Florence





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9.



10.



12.



11.



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19.



20.



18.

8. London (from S. Antonio convent, Perugia).
 9. Bieenheim (1505).
 10. Cardellino, Florence.
 11. Vienna (1506).
 12. With the Palm-tree, London.
 13. Beardless Joseph, St. Petersburg.
 14. Orleans (Duke d'Aumale).

15. Canigiani, Munich.
 16. Pink.
 17. Tempi, Munich.
 18. Madonna and Sleeping Child.
 19. Panshanger.
 20. Colonna, Berlin.

of the King of Naples, and now for sale in England (8).^{*} It represents the Madonna and Child seated on a stately throne, with a canopy. On the upper step of the throne stands the little St. John, adoring the Infant Christ, who blesses him, while the Virgin gently draws him nearer. The Infant Christ, at the request of the sisterhood, is clothed in a little garment. At the sides above are SS. Rosalia and Catherine. Below stand SS. Peter and Paul, figures of utmost dignity and great force of colour. In the lunette above is the Almighty—a half-length figure—with two adoring angels. The draperies in this picture, particularly in the figures of the Apostles, are already more free and broad; the heads of the male Saints are deeply thoughtful, those of the female Saints, particularly that of St. Catherine, full of grace and sweetness; the Infant Christ is altogether worthy of his hand. The small subjects of the predella are now dispersed. The Christ on the Mount of Olives is in the possession of the Baroness Burdett Coutts; the Christ bearing his Cross, at Mr. Miles's, of Leigh Court; and the Pietà, in the possession of Mr. Whyte, of Barron Hill, Derbyshire.†

Two other important pictures are inscribed with the date 1505: one an altar-piece for the church of the Serviti at Perugia, now at Blenheim, the seat of the Duke of Marlborough, representing the Madonna and Child on a throne, with St. John the Baptist and St. Nicholas of Bari (9). This is a picture of surpassing beauty and dignity. Besides the dreamy intensity of feeling of the school of Perugia, we perceive here the aim at a greater freedom and truth of nature, founded on thorough study.‡ The centre picture of the predella—the Preaching of St. John the Baptist—is at Bowood, the seat of the Marquis of Lansdowne. The small picture in the Tosi Gallery at Brescia, representing the risen Saviour with the crown of thorns, and

^{*} Rumohr assigns a somewhat earlier date to this picture. Ital. Forsch. iii. 32.

† The Pietà passed from the possession of Count Rechberg to that of Sir Thomas Lawrence, and then became the property of Mr. Whyte, of Barron Hill. Two single figures in the predella, St. Francis and St. Anthony of Padua, are in the Dulwich Gallery.—C. L. E.

‡ Finely engraved by Mr. L. Gruner.

in the act of benediction, appears also to belong to the year 1505. The picture is charmingly executed and in good preservation.

Another important work is a fresco of considerable size, already referred to, in the lunette of a chapel in the Camaldolese church of S. Severo at Perugia. The Saviour is seated in the centre, with the Holy Spirit hovering above and two youthful angels beside him. Above the group is the Almighty, with two cherubs; this part of the work is much injured. On each side of the centre group, somewhat lower, are three seated figures, chiefly Camaldolese monks. This is a very grand composition (see woodcut); on the one hand recalling *Fra Bartolommeo's* now ruined fresco in S. Maria Nuova at Florence, while, on the other, it anticipates the upper portion of *Raphael's* own "Disputà," in the Vatican.* The fresco has unfortunately suffered materially, and the upper group is almost entirely destroyed. Under it is a niche, on each side of which are the figures of three saints, painted by *Perugino* in 1521, and painfully showing the weakness of the surviving master.

After finishing these works *Raphael* appears to have returned to Florence, where he remained (with the exception of visits to Urbino and Perugia, and perhaps to Bologna) until the middle of the year 1508. The earlier paintings executed during this period retain, as might be expected, reminiscences of the Peruginesque school, both in conception and execution; the later ones follow in all essential respects the general style of the Florentines of this time.

Among the earlier is "the Holy Family with the Palm-tree" (12), formerly in the Orleans Collection, and now in the gallery of the Earl of Ellesmere, in London. It is a circular picture: the Madonna is seated under a fan-palm, holding the Infant Christ on her lap, while Joseph, kneeling, presents flowers to him. This last figure is either by an inferior hand, or has been entirely painted over.

To this category may be added "the Virgin in the Meadow"

* The subject of Theology, painted by Raphael in the Vatican, is generally called the "Disputà (del Sacramento)."—C. L. E.



Raphael's first fresco; S. Severo, Perugia.



MADONNA DEL CARDELLINO; by Raphael, Tribune
of the Uffizi, Florence. p. 419.

(11), in the Belvedere Gallery at Vienna. The Madonna is here represented in a beautiful landscape, with both hands supporting the Infant Christ, who stands before her; her head inclined towards the little St. John, who, kneeling at the side, offers a reed cross to his companion. This is a picture of tender grace and sweetness, showing the influence of *Leonardo* more than that of any other master in the expression of the heads, in the forms of the children, and even in the drapery and deep brownish tones of the landscape. Two other pictures are closely related to this composition—the one the “*Madonna del Cardellino*” (10), in the tribune of the Uffizi at Florence, with the little St. John presenting a goldfinch to the Infant Christ; whence the name of the picture. The form and countenance of the Madonna are here of the purest beauty; the little Baptist also is extremely sweet; but the conception of the Infant Christ does not fulfil the master’s intention, which appears to have been to represent the dignity of a divine being in a childlike form; both the figure and expression are rather stiff and affected (see woodcut). A third picture is the so-called “*Belle Jardinière*” (21), inscribed 1507, now in the gallery of the Louvre. It belongs to the latter part of *Raphael’s* residence in Florence. In composition it resembles the two last mentioned, but all that was unsatisfactory and incomplete in them has vanished here. The sweetest grace and innocence breathe from this picture. The Madonna sits among flowering shrubs, as in a garden (whence, perhaps, the name of the picture); the Infant Christ stands at her knee, while St. John kneels in childlike devotion. An early copy, which in later times has passed through many hands, falsely assuming to be the original, is probably the work of a Flemish artist.

It is interesting to observe *Raphael’s* progress in the smaller pictures which he painted in Florence—half-figures of the Madonna with the Child in her arms. In this instance again, the earlier of the series are characterised by a deep and tender feeling, while a freer and more cheerful enjoyment of life is apparent in those of later date. The “*Madonna della Casa Tempi*,” in Florence (17), now in the

Munich Gallery, is the first of this series. Here the Virgin is tenderly pressing the Child to her, who nestles closely as he appears to whisper words of endearment. In this picture the Madonna is represented standing: in those following she is seated. In another (14), the Infant Christ looks out of the picture; he sits on the Madonna's lap and holds by the bosom of her dress. The most simple of these is a small picture originally in the Orleans Gallery, afterwards in the possession of M. Delessert, and now in that of the Duke d'Aumale. In the highly executed but very spirited picture from the Colonna Palace (20) at Rome, and now in the Berlin Museum, the same childlike sportiveness, the same maternal tenderness, are developed with more harmonious refinement. Another Madonna and Child, in the possession of Earl Cowper, at Panshanger (19), and inscribed with the year 1508, borders on mannerism in the fractious expression of the Child; the countenance of the Madonna is, however, extremely sweet.* Another charming Madonna and Child by *Raphael*, of an earlier date (perhaps 1505), is in the same collection. The fine composition of the Madonna with the Pink (16), the original of which is not known, belongs also, doubtless, to this Florentine time. The Virgin is holding the Child upon her lap, who is in lively action, and reaching gaily towards the pink, which she is giving to him. In the background is a window through which we see into the open air. A school picture of this subject was in the possession of the Cav. Camuccini. An excellent, but apparently free repetition, probably by *Sassoferrato*, was in the collection of Herr Mäglin at Basle.

A larger Holy Family (15), belonging to the middle time of *Raphael's* Florentine period, is in the Munich Gallery. In the composition of this picture we observe a particular study of artificial grouping. On one side of the picture the Madonna, half kneeling, half seated, leans over toward the other figures; before her is the Infant Christ, whom she gracefully sustains. On the other side is Elizabeth in a similar attitude, looking up, and before her the little St. John: above the women stands Joseph; thus completing

* See Passavant, *Rafael von Urbino*, ii. 37.—C. L. E.

the group in a strictly pyramidal shape.* Although this disposition appears somewhat formal, and although the picture in other respects betrays an imperfect practice, yet even here there are many beautiful portions, especially in the playful affection of the children.

Another Holy Family, half-length figures, in the Gallery of the Hermitage, St. Petersburg (13), with the Madonna, the Child, and Joseph, belongs also to this period, 1506. The Virgin holds the Child on her right knee, who, turning to the left, looks up at Joseph leaning on a staff. The head of the Virgin has some resemblance to that in the picture at Munich, last described. Dr. Waagen† pronounces this to be one of the small Madonna pictures painted at that time, during a visit in Urbino, for Duke Guidobaldo. The deeper sentiment of the school of *Perugino* is seen in the expression of the Infant, while the head of Joseph, which is beardless, shows more of that direct imitation which characterised the *Naturalisti*.‡ This picture, which was in the Crozat Collection, is so highly finished that the single hairs are seen.

In the Madrid Gallery is the Madonna with the Child seated upon a Lamb (23), after a motive by *Leonardo*, while Joseph, leaning upon a staff, is looking on. "This is one of the gems of the master, and the original of many inferior replicas. The Joseph's head is exquisite."§

One of the best pictures of the latter part of this Florentine period is the St. Catherine in the National Gallery, formerly in the Aldobrandini Gallery at Rome.

* This extreme regularity may have been less perceptible before two groups of infant angels' heads in the upper part of the picture were removed, after having been spoilt by a so-called restoration in the Düsseldorf Gallery. In the Corsini Palace at Rome there is a Holy Family attributed to *Fra Bartolommeo*, of almost the same composition, only without the St. Anna, so that the group, which is well united in the Munich picture, here seems to fall asunder. The priority of composition belongs unquestionably to *Raphael*, and it is possible that the picture in the Corsini Palace, on account of its mannered execution, is not by *Fra Bartolommeo*, but imitated from *Raphael*, by one of his scholars.

† 'Die Gemälde Sammlung in der Kaiserlichen Ermitage, zu St. Petersburg,' von Dr. G. F. Waagen.

‡ The term *naturalisti* is applied by Italian, and *naturalistas* by Spanish writers on Art, to painters of various schools, who imitated nature without sufficient selection.—C. L. E.

§ Memorandum by Sir C. L. E. Madrid, 1859.

The Saint, a half-length figure, stands leaning on her wheel, looking up with rapture. Few even of the great masters have succeeded in giving this expression with so much intensity.

Besides these pictures, intended more for the purposes of domestic devotion, *Raphael* executed two large altar-pictures at Florence. One is the "Madonna del Baldacchino" (22), in the Pitti. The Madonna and Child are on a throne: on one side stand SS. Peter and Bruno; on the other, SS. Anthony and Augustin; at the foot of the throne are two boy-angels holding a scroll with musical notes inscribed on it; over the throne is a canopy (*baldacchino*), the curtains of which are held by two angels. The picture is not deficient in the solemnity suited to a church subject; the drapery of the saints, particularly that of St. Bruno, is very grand; in other respects, however, the taste of the *naturalisti* prevails, and the heads are in general devoid of nobleness and real dignity. In the colour of the flesh the picture forcibly reminds us of *Fra Bartolommeo*. *Raphael* left this work unfinished in Florence; and in this form, with an appearance of finish which is attributable to restorations, it has descended to us.

The other altar-piece, the Entombment of Christ, painted for the church of S. Francesco at Perugia, is now in the Borghese Gallery at Rome. The picture is divided into two groups: on the left, the body of the Saviour is borne to the grave by two men, with great energy of action (see woodcut). Close to the body are Mary Magdalen, Joseph of Arimathea, and John, variously expressing the deepest sympathy. On the right, supported by women, is the Madonna fainting. This is the first of *Raphael's* compositions in which an historical subject is dramatically treated, and, as is evident from the number of designs and studies he made for the picture, it tasked his powers to the utmost. This work has been the subject of criticism by Rumohr and others, who ascribe to it flatness of execution and want of real pathos; and accuse *Raphael* of having borrowed parts of the composition from *Mantegna's* grand etching of the Entombment, and from *Michael Angelo's* group of the Pietà; from all of which we



THE ENTOMBMENT; by Raphael, in the Borghese Gallery, Rome.



entirely dissent. The execution of the picture is severe and careful, but extremely beautiful, the action true and powerful, the expression of the single heads as fine as anything that issued from the master's hand, while the modelling of the Saviour's body, the work of a painter only twenty-four years of age, may take its place among the master-works of Christian art.

The lunette, containing the First Person of the Trinity with upraised hands, among angels, is now placed above an altar-piece by *Orazio Alfani*, in the church of S. Francesco at Perugia. The subjects of the predella are in the gallery of the Vatican. These are small chiaroscuro pictures of Faith, Hope, and Charity, with genii at their side, in circular medallions—graceful, pleasing compositions, light and spirited in execution.

As early as 1506 *Raphael* painted another St. George, which recalls in many ways the first small picture, now in the Louvre; only here the Dragon is killed by the spear alone, and the Princess, instead of fleeing, is on her knees. This was executed for the Duke of Urbino, and intended by him as a present to Henry VII. of England, who had bestowed the Order of the Garter on the Duke. This small picture, now in the Hermitage Gallery, is one of the most highly finished works of the master. The head of the Princess is a model of fine expression, and every scale of the Dragon is given. The colour is powerful, and the grey horse perfectly luminous. The treatment of the background landscape resembles that in the "Vision of a Knight."

Raphael's earliest mythological piece, the picture of the Three Graces, to which he was probably incited by the well-known antique group in the Libreria of the cathedral of Siena, belongs to this time. It is in the Dudley Gallery, London. A drawing by him of an earlier character, from the same marble group, is in the above-mentioned Sketch-book at Venice (see p. 409). The gracefulness of the still Perugin-esque expression is here united with a rich treatment of the nude. The three figures are standing in a landscape, each with one hand on her neighbour's shoulder, and a golden ball in the other.

THE STANZE OF THE VATICAN.

About the middle of the year 1508, *Raphael*, then in his twenty-fifth year, was invited to Rome by Pope Julius II., in order to assist in the decorations of the state apartments in the Vatican, already begun by earlier masters. A few only of the works of *Razzi*, of whom we shall speak hereafter, and of *Perugino*, were allowed to remain. These works inaugurate the third period of *Raphael's* development, and the attainment of his ultimate perfection. The subjects, more important than any in which he had hitherto been occupied, developed the full range of his powers; the proximity of *Michael Angelo*, at this time engaged on the ceiling of the Sistine Chapel, animated him with emulation; and the world of classical antiquity, spread around him in Rome, gave the noblest direction to his mind. The extent and number of the works in which he now engaged obliged him at once to collect a school of artists fitted to take part, under his direction, in these great labours.

At the period in question, shortly before the Reformation, the Papal power had reached its proudest elevation: it had gained an extension of territory and an increase of warlike resources more considerable than at any former period; while its spiritual influence over the nations of Christendom was incalculable. To glorify this power—to represent Rome as the centre of intellectual culture—were the primary objects of the gigantic works thus undertaken in the Vatican. They cover the ceilings and walls of three apartments and a large saloon, which now bear the name of the “*Stanze*.” *Raphael* received in payment for each of the large wall pictures the sum of 1200 gold scudi. They are all executed in fresco;* those on the arched ceilings of the three apartments are variously arranged; but each wall is occupied by one large picture, the upper part of which is semicircular, corresponding with the form of the ceiling: the dado throughout is painted in *chiaroscuro*, the subjects referring to those of the principal frescoes, which again refer to the

* With the exception of two allegorical figures in the Sala di Costantino.—C. L. E. (See p. 438.)

immediately corresponding figures on the ceiling. The space on two of the walls of each apartment is interrupted by a window, which compelled the artist to adopt a peculiar arrangement. In the larger saloon he pursued a different plan. At a later period, when the Popes had taken up their residence in the Quirinal Palace, the Stanze were neglected: in the beginning of the last century the walls were covered with dirt, and the chiaroscuro subjects of the dado almost destroyed. *Carlo Maratti*, a meritorious artist of his time, cleaned the frescoes with great care, and restored the smaller compositions below. There is, consequently, so much of *Maratti's* own work, and even of his composition, in these latter and less important works, that we shall not again refer to them in the following descriptions.

The order in which these apartments were painted does not correspond with their relative local position. We shall describe them according to the order of time.*

I. CAMERA DELLA SEGNATURA.

Raphael commenced and finished his labours in this apartment in 1511. The subjects are Theology, Poetry, Philosophy, and Jurisprudence; namely, the representation of those lofty occupations which engage the more elevated powers of the human mind. He had no sooner completed his first fresco—Theology, or the Dispute of the Sacrament—than the Pope, delighted with the new master, ordered all the already executed works by foregoing painters to be destroyed, and the walls to be prepared anew for *Raphael*. Some of these thus hastily condemned works, even though replaced by the great master, may be regretted. The Pope's indiscriminate mandate must also have pained the young painter, who was, if we may believe Vasari, “la gentilezza stessa.” The venerable *Luca Signorelli* had just completed

* More detailed descriptions of these frescoes will be found in the *Beschreibung der Stadt Rom*, before quoted, and in *Passavant*. Bellori, Fuseli, Duppa, and Quatremère de Quincy may also be consulted. Of the fanciful and erudite essays of D'Hankerville, one only, relating to the ‘Parnassus’ (Poetry), appears to have been published. See Longhena's Italian translation of Quat. de Quincy's ‘*Histoire de la Vie de Raphael*,’ p. 85.—C. L. E.

an important work as a companion to one on the opposite wall by his great master *Pietro della Francesca*. *Perugino*, also, was working at the very time on the ceiling of the room adjoining the Camera della Segnatura. Owing, it is supposed, to the representations of *Raphael*, parts of the decorations of that ceiling were allowed to remain, including medallions of the Creation by *Perugino*.

We now give the works of *Raphael*, which are as follows.

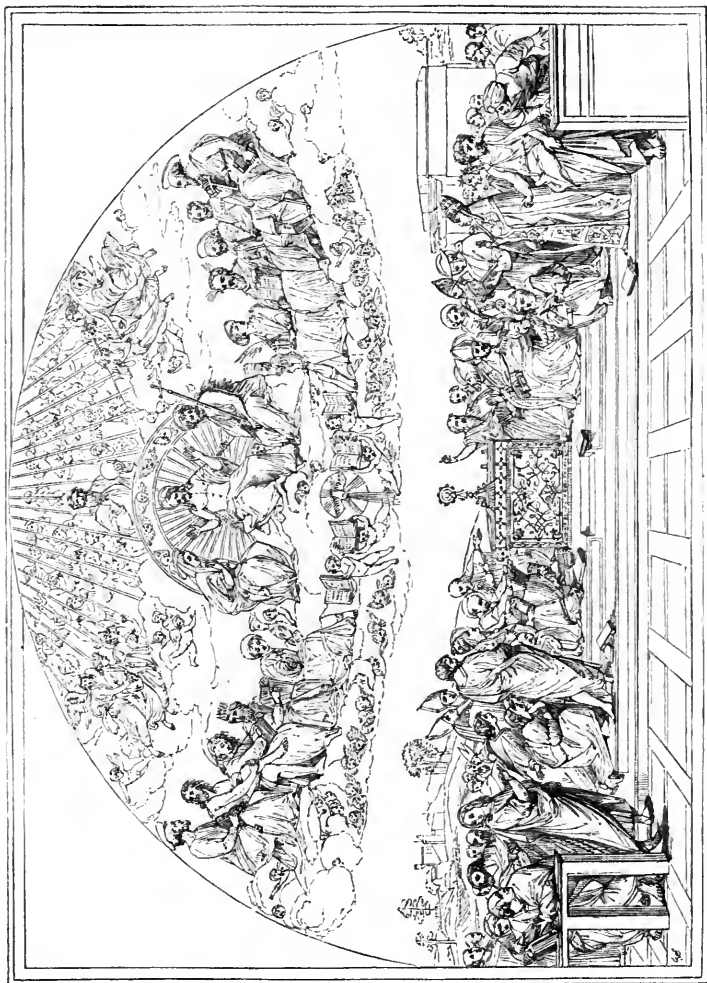
The Subjects on the Ceiling.

Four circular pictures occupy the centre of the triangular compartments of the groined ceiling; between them are four others of an oblong form.* In the circular pictures the above-mentioned moral Powers are personified by allegorical female figures of noble air, enthroned in the clouds in divine serenity and repose; each characterised, not only by symbols but by individual qualities of form, action, and expression. On each side of these female figures is a boy genius, holding a tablet with an inscription referring to each personification. The figure of Poetry is distinguished above all by her beauty; the countenance expresses a sweet and serene inspiration. Of the oblong pictures that next to Theology represents the Fall of Man, a work of simple and harmonious composition, perhaps the most beautiful treatment of this subject; next to Poetry is the Punishment of Marsyas; next to Philosophy, a female figure who examines a terrestrial globe; next to Jurisprudence, the Judgment of Solomon.† All these eight pictures are on a golden ground in imitation

* These last extend across the edges of the vaulting, and consequently appear as if bent round them. *Raphael* was not answerable for this, since he was obliged to preserve the compartments of the roof, as arranged by his predecessor *Razzi*, by whose hand there still exist some small accessories and arabesques.

† According to an ingenious interpretation by Passavant (vol. i. p. 139), these side pictures are intended to convey allusions to the circular pictures on each side of them. For example, the Fall of Man, between Jurisprudence and Theology, alludes both to Judgment and to Salvation. The Punishment of Marsyas is at once the triumph of art, and (in reference to Dante's *Paradiso*, i. Vs. 19) the symbol of the higher birth. The figure examining a globe points no less to Philosophy than to Poetry; and, finally, the Judgment of Solomon combines admirably Wisdom and Justice.





LA DISPUTA DEL SACRAMENTO; a fresco by Raphael, in the Stanza della Segnatura, Vatican.

of mosaic, and remind us, particularly in the greenish middle tints of the flesh-colour, of the earlier stages of *Raphael's* progress.

The Frescoes on the Walls.

The allegorical figures on the ceiling give, as it were, the title of the large pictures on the walls. These are arranged in the following order :—

1. THEOLOGY (otherwise called “*La Disputa del Sacramento*”).—This is divided into two principal parts: the upper half represents the glory of Heaven, in the traditional form of the early painters. In the centre is the Saviour, in a glory of cherubim, exhibiting his wounds as the sacrifice of the Eucharist; on his right the Virgin, on his left St. John the Baptist. Over the Saviour appears the half-figure of the Almighty in the act of benediction, holding the Mund in his left hand, and below the Saviour is the dove of the Holy Spirit. On each side of this group, in a semicircle, sit Patriarchs, Apostles, and Saints—sublime and dignified figures, with utmost solemnity of action. Angels and cherubs hover above them; and below, as if supporting the clouds, are a row of winged heads, while four boy-angels hold the books of the Evangelists. In the lower half of the picture we see an assembly of the great Doctors of the Church. In their centre, raised on steps, is an altar with the Host (as the mystical type of the bodily presence of the Saviour on earth). Next to the altar, on each side, sit the four Fathers of the Latin Church; next to and behind them stand other teachers. At the extreme ends on each side, are groups of youths and men, who press forward to hear the revelation of the holy mystery, some in attitudes of enthusiastic devotion, some yet doubting and apparently in dispute. All these figures, and especially the expression of the heads, show the utmost individuality of character and the most careful study of detail. It is this conscientious, almost laborious treatment of separate parts which marks this fresco as one of the earlier works; in those later executed we observe an increasing attention to general effect. The solemn and severe style of the upper part of the picture, as well as the

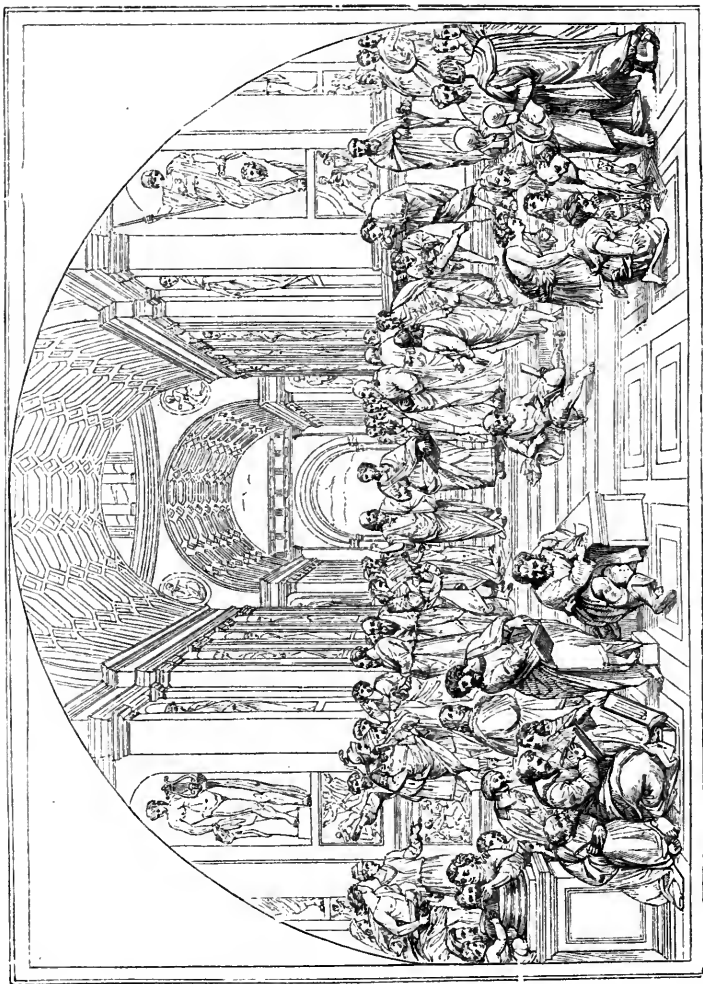
gold lights, are not to be considered as a blind imitation of the older manner, as some have asserted, but rather as conformable to the mystical meaning of the subject, and on this ground intentionally retained by the artist (see woodcut).

2. POETRY (over and on each side of the window; see woodcut).—In the upper part appear Apollo and the Muses under laurel-trees, on the heights of Parnassus. The poets of antiquity and of modern Italy are ranged on each side; among them Homer reciting verses, which a seated youth eagerly listens to and transcribes: behind him are Virgil and Dante. Below, on each side of the window, are two separate groups: on one side Petrarch, Sappho, Corinne, and others, engaged in conversation; on the other Pindar, an aged figure, speaking with an air of enthusiasm, while Horace and another listen to him with reverential admiration. These lower groups appear to represent Lyric Poetry in its various branches, while in the upper we recognise the poets of the *Epos*. The picture is admirably arranged; the single groups of which it is composed harmonise with one another, and unite, without the appearance of art, in a grand whole. A cheerful, graceful character, corresponding with the poetic life of Italy in *Raphael's* time, pervades this work, which abounds in refined and noble motives. Yet some of the figures are less excellent: the Apollo himself is least fortunate, with a violin, instead of a lyre, in his hand—doubtless the result of some outer dictation; the two Muses seated next to him are, perhaps, placed too symmetrically. In point of style this work forms the transition to the grander compositions.

3. PHILOSOPHY (better known as the “School of Athens”).—This fresco represents a large atrium in the noble style of Bramante; in which are assembled numerous teachers of philosophy with their scholars. A flight of steps raises the more distant figures above the nearer groups. The former represent the school of Philosophy proper: Plato and Aristotle stand together in the centre, as if disputing on their doctrines. Plato, the representative of Speculative Philosophy, points upwards with uplifted arm; Aristotle, as the exponent of Practical Philosophy, stretches his



POETRY, OR THE PARNASSUS; a fresco by Raphael, in the Stanza della Segnatura, Vatican.



THE SCHOOL OF ATHENS; a fresco by Raphael, in the Stanza della Segnatura, Vatican.

outspread hand toward the earth. On each side, extending deeper into the picture, is a double row of attentive auditors: next to them, on one side, stands Socrates, with scholars collected around him, to whom he explains in order (counting on his fingers) his principles and their conclusions. On the opposite side are persons engaged in conversation and study. In the foreground, on each hand, the sciences of Arithmetic and Geometry, with their subordinate studies, occupy separate groups. On the left, as the representative of Arithmetic, we observe Pythagoras, writing upon his knee, with several figures (one with a tablet inscribed with a musical scale) around him. On the right Archimedes (or Euclid), stooping eagerly, draws a geometrical figure on a tablet lying on the ground. Several scholars watch its progress; the different degrees of their intelligence being most strikingly represented. Next to these are Zoroaster and Ptolemy, as representatives of Astronomy and Geography, with celestial and terrestrial globes. On the steps, between the two groups, and apart from all, reclines Diogenes the Cynic; a youth, directed by an old man, turns from him to the teachers of a higher philosophy. Near the group of Archimedes, close to the edge of the picture, *Raphael* himself enters the hall, accompanying his master *Perugino*; Archimedes is the portrait of *Raphael's* friend Bramante.* The general arrangement of this subject is masterly. Plato and Aristotle, with the group of their scholars, are placed together in dignified symmetry, yet without any appearance of stiffness or constraint; on each side greater freedom prevails, with the utmost variety in the attitudes of the figures which compose the groups; while again the leading masses are held in perfect balance. The style is grand and free; a picturesque unity of effect seems to have been the artist's aim throughout, and this aim he has attained most perfectly. The taste of the design, both in the nude and in the drapery, is excellent, and throughout guided by the purest sentiment of beauty; the group of youths in particular, collected round Archimedes,

* Bramante was from Urbania (formerly called Castel Durante), near Urbino, but not related to Raphael. See Pungileone, 'Elogio Storico di Raff.,' p. 114.—C. L. E.

is among the most interesting and natural of *Raphael's* creations (see woodcut).*

4. JURISPRUDENCE (above and on each side of the window).—The subjects of this wall are divided into three separate pictures. Over the window, inclosed by the arch, are three female figures seated on a parapet—personifications of Prudence, Fortitude, and Temperance,—the virtues without whose aid the science of law cannot be applied to daily life. Prudence is raised above the others, in the centre; in front her countenance is beautiful and young; at the back aged, in allusion to her power of looking into the future and the past.† One winged little genius holds a mirror before her; one behind her has a torch. Fortitude is personified as an armed woman in a grand attitude, holding a branch of oak and with a lion at her side.‡ Temperance holds a bridle. Other winged boys are introduced upon the parapet. This is one of *Raphael's* equally grand and graceful creations. At the sides of the window is represented the science of Jurisprudence, in its two divisions of ecclesiastical and civil law. On the larger side, below the figure of Temperance, is Gregory XI., seated on the papal throne, delivering the Decretals to a consistorial advocate. The features of the Pope are those of Julius II.; the figures around him are also portraits of individuals composing his court at the time: the heads are full of life and character. On the smaller side, under the figure of Fortitude, is the Emperor Justinian delivering the Pandects to Tribonianus. This is a less important work.

The entire cycle of these works thus belongs essentially to the domain of thought. The task allotted to the artist was to conceive pictorially a series of abstract ideas—to embody the immaterial in material forms. Similar attempts had been made by *Giotto* and his followers. It will be interesting to review the means employed by a painter like

* The cartoon for the figures of this composition, with some variations, is in the Ambrogian Library at Milan.

† The aged face, which is in shadow, is contrived to look like a mask, and, to avoid all uncertainty as to this point, it is bearded.—C. L. E.

‡ This recalls the allegorical figure of Fortitude in the frescoes of the Cambio at Perugia.

Raphael, at the summit of the art, in the execution of so difficult an undertaking, and to consider the success he attained.

In the three first pictures we at once observe a happy conception in the juxtaposition of individuals eminent in one or other of the intellectual pursuits represented, and who are brought together, as in the "Triumphs of Petrarch," without regard to the period in which they lived, but solely with reference to their intellectual relationships and their efforts toward a common aim. They were thus easily arranged in separate groups, according to their greater or less efficiency and influence. Still, it was necessary to define their principal object in one central point. In the "Theology" this point is, properly speaking, the Altar with the Sacrament which, as the unchanging symbol of Redemption, explains to the Christian spectator the object to which the meditations of the assembled theologians are directed. Whether intended, in reference to the Trinity above, as combining with that the sacramental type of the Redeemer's body below, or as figuring the doctrine of Transubstantiation, the Ultramontane protests against which were beginning to be heard—or as an embodiment of a subject called the "Rest of the Church," or the "Réunion des Esprits,"*—this fresco has been the occasion of much speculation; nor, except as the combination of various traditional theological ideas, would it be easy to explain it.

With regard to unity of effect, this grand work might, however, possibly be criticised; not so much because it is divided into two separate parts, as because neither is, properly speaking, the principal.

In the "Poetry" the figures of Apollo and the Muses at once explain the subject. Although the poets are assembled round them in familiar intercourse, the Muses and the God still appear, so to speak, as the hosts—the poets as the guests—of Parnassus. Thus an intelligible whole, like a refined and pleasing poem, agreeable both to thought and sight, is produced, which by degrees unfolds a deeper meaning.

* See 'History of Our Lord in Art,' vol. ii. p. 358.

In the "Philosophy," on the contrary, there is no definite explanation of its meaning, no allegorical or poetical figures (for the statues of Apollo and Minerva, placed in niches at the sides, can hardly be considered as such), to explain what special interest moves the assembly, at least the upper portion of it.* The master has displayed his art in this instance not so much in the poetical meaning of the whole, as in the grand arrangement of the masses and space, and in the surpassing beauty of the single groups and figures, which in themselves give complete satisfaction to the eye.

In the "Jurisprudence," the unfavourable position of the window, which leaves but a very small space on one side, appears to have occasioned the division of the space into three separate pictures. In consequence of this the master found it necessary in the upper picture to return to an allegorical mode of representation, as described in the three grand female personifications, which allows the expression of several ideas by means of very few figures.

II. STANZA OF THE HELIODORUS.

The works in this stanza, so called after the principal subject represented, appear to have directly followed (from the year 1512) the foregoing. The four divisions of the ceiling correspond to the triangular compartments of the groining, and are formed by a decoration intended to represent tapestry. The subjects are from the Old Testament, and include the promises of the Lord to the Patriarchs: in allusion, no doubt, to the power of the Church, and in keeping with the traditional Christian symbols—

The promise of God to Abraham of a numerous posterity ;†

The Sacrifice of Isaac ;

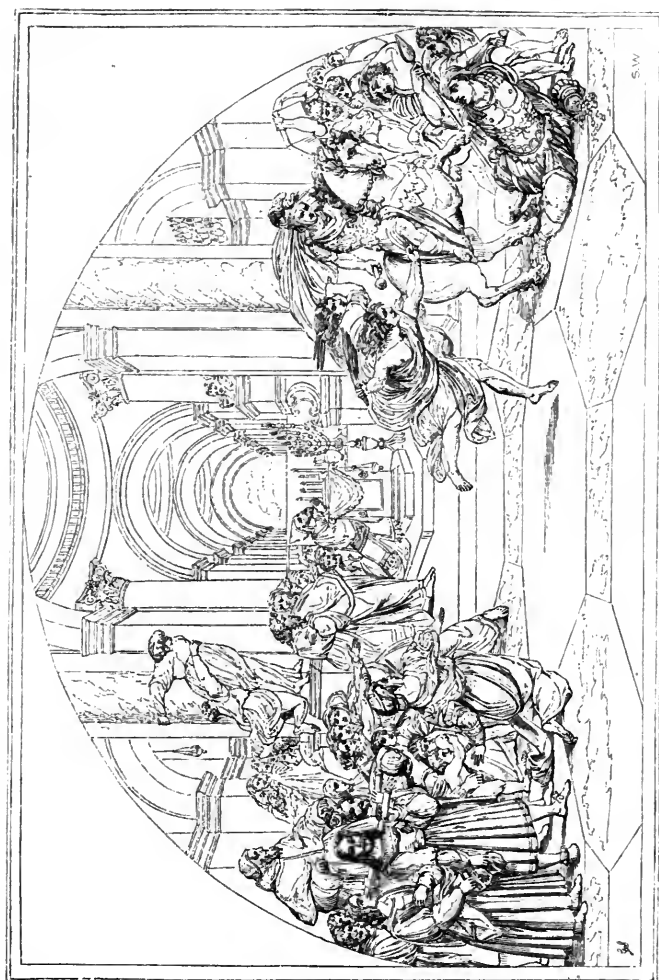
Jacob's Dream ;

Moses and the Burning Bush.

* That this remark is not altogether fanciful is proved by the many erroneous interpretations given of the subject in engravings and descriptions immediately after *Raphael's* death. The authors of these descriptions, it seems, thought they recognised allusions to the Christian religion. See the 'Beschreibung der Stadt Rom,' vol. ii. book 1, p. 336.

† Sometimes called, God appearing to Noah. (See Passavant, *Rafael von Urbino*, ii. 153.)—C. L. E.





HELIODORUS ; a fresco by Raphael, in the second Stanza of the Vatican

These are simple and grand compositions, though unfortunately much injured; the colour, and consequently the effect, having suffered materially, probably from damp. The four large frescoes on the wall refer to the Divine assistance granted to the Church against her foes, and to the miraculous corroboration of her doctrines; with a special reference to her history, ecclesiastical and political, at the period of her foundation. They are as follows:

1. THE EXPULSION OF HELIODORUS FROM THE TEMPLE AT JERUSALEM: when, as treasurer to the Syrian king Seleucus, he attempted, by his master's command, to plunder the Temple (2 Maccabees, iii.). This representation typifies the deliverance of the ecclesiastical States from the enemies of the papal authority, under Julius II., and his preservation of the possessions of the Church. In a larger sense it is the symbol of the Divine protection. We look into the nave of the Temple, before which is the altar with the high priest kneeling in prayer; a number of people surround him; agile youths are climbing up the pedestal of a column. In the foreground, on the right of the spectator, lies Heliodorus, prostrate under the hoofs of a horse ridden by a figure in golden armour, accompanied by two youthful figures rushing through the air with scourges in their hands to punish the despoilers of the Temple. This is a group of extraordinary poetic power; like a flash of Divine anger, striking the guilty to the earth. Behind, on the right, are the servants of Heliodorus carrying off booty. Opposite this apparition is a dense group of women and children, finely varied in action, their countenances expressing astonishment and alarm. Still forwarder on the left is Pope Julius II., carried in a chair by bearers. His presence is intended to indicate the relation of the miraculous event to the circumstances of his time. The picture is a spirited development of an extended action, including within itself both beginning and end, and admirably representing a passing moment: the apparent absence of interest in the group around the Pope alone disturbs this effect; it were to be wished that these figures could have exhibited a direct sympathy in the miraculous event.

2. THE MASS OF BOLSENA (above and on each side of the

window) represents a miracle wrought in the year 1263. A priest who doubted the doctrine of transubstantiation was convinced by the blood which flowed from the Host he was consecrating. In the Heliodorus we have seen the protection afforded to the Church in her external relations; in this we perceive her internal security against sceptics and heretics, and the infallibility of the Romish dogmas. It no doubt also contains a reference to the times which preceded the outbreak of the Reformation. The connection of the miraculous event with the persons present is contrived in a simple but masterly manner. Over the window is an altar in the choir of a church; the priest kneels before it, gazing on the bleeding wafer with an expression of embarrassment, astonishment, and shame: behind him are choristers with tapers in their hands. On the other side of the altar kneels Julius II. before his faldstool, in prayer, his eyes fixed upon the miracle with a solemn and earnest expression of conviction. At each side of the window is a flight of steps: on the left, where the officiating priest stands, a number of people press forwards with varied expressions of wonder: before the steps are a group of women and children, whose attention is directed to what is passing. On the other side, behind the Pope, figures of kneeling cardinals and prelates express different degrees of sympathy: in front of the steps are the Papal Swiss guard. This picture is remarkable not only for its well-connected composition, but for its highly characteristic figures; the courtly humility of the priests, the rude hardy figures of the Swiss, the various ways in which the people manifest their sympathy, and above all the *naïveté* of the chorister-boys, and of the youths who look over the inclosure of the choir; all this is connected satisfactorily and naturally with the two principal personages. The colouring of this fresco, and of others of the series, has placed *Raphael* on a level with the masters of the Venetian school. High authorities are agreed in considering this and the other large works in this Stanza, as the finest examples of fresco the art can boast. *Titian's* frescoes at Padua are less richly and effectively coloured than the Mass of Bolsena

and the Heliodorus. The "Incendio del Borgo," hereafter mentioned, may be included in this praise.

The attention which *Raphael* had concentrated on the Stanze during the first years of his residence in Rome was now distributed over various other undertakings. The Mass of Bolsena was finished in 1512; in 1513 Julius II. died, and was succeeded in the papal chair by Leo X., a prince who appears to have been more inclined to pomp and splendour than to the energetic completion of any single work. Commissions of various kinds from this time occupied the youthful master: the works in the Stanze by degrees received less attention; and much was of necessity left to scholars. Nevertheless, the first three pictures which *Raphael* executed in these apartments under Leo X. are among the most important works of his pencil. Two of them cover the remaining walls of the Stanza of the Heliodorus.

3. **ATTILA**, at the head of his army, is induced by the warnings of Pope Leo I., and the threatening apparition of the apostles Peter and Paul, to desist from his hostile enterprise against Rome.—The subject appears to allude to the expulsion of the French from Italy, which Leo X. had effected with the assistance of the Swiss in 1513. The Pope and his suite occupy one side of the picture. The Pope's features are those of Leo X., and he as well as his retinue are in the costume of the sixteenth century. Above, in the air, appear the two Apostles with swords in their hands. Attila looks up affrighted at the apparition, while his army, thrown into confusion, begins to retreat. In the host of the Hunnish horsemen the movements are powerful, bold, and animated: the papal group is tranquil and unembarrassed; this tranquillity, it must be confessed, is carried so far that the figures have almost the air of simple portraits. There are great beauties in the execution of this picture, but it is not free from mannerism and weakness.

4. **THE DELIVERANCE OF PETER** from Prison (above and on each side of a window).—This subject is divided into three parts, each of which represents different moments of the event. In the centre, above the window, we see through

a grating into the interior of the prison, where Peter sits asleep between his guards, his chained hands still clasped in prayer. The angel is about to strike him on the side to wake him. On the right, the angel leads him through the guards, who are sleeping on the steps. In both these representations, the composition of which is very fine, the figures are illuminated by the light proceeding from the angel. On the left, the guards are roused, and seen staggering, half asleep : this group receives its light from the moon and from torches. This fresco is celebrated for the picturesque effect of these lights. The subject is supposed to contain an allusion to the captivity of Leo X., who had been liberated only the year preceding his elevation to the pontificate.

III. STANZA DEL INCENDIO.

On the ceiling of this apartment are four circular pictures, in which are represented the Almighty and Christ, in different glories. These are the remains of the works of *Perugino*. The subjects on the walls, executed about 1515, contain events from the lives of Leo III. and Leo IV. They were probably chosen with reference to the Pope's name, and correspond with the general plan of the cycle of the Stanze, which, as before mentioned, is dedicated to the glorification of the papal power. The most important are :—

1. THE INCENDIO DEL BORGO (a suburb added to Rome by Leo IV.).—This conflagration was miraculously extinguished by the Pope, who made the sign of the cross. In the background, we see the portico of the old church of St. Peter's : above it are assembled the Pope and the clergy ; on the steps of the church are the people who have fled thither for assistance. On each side of the foreground are burning houses. On the left the inhabitants are fleeing, almost naked, variously intent on securing their own safety, and still more anxious to save those dear to them. On the right men are busied in extinguishing the flames ; women bear vessels of water. In the centre a group of women and children crowd anxiously together, and pray to the Pope for succour. A number of beautiful and noble figures are brought together

in this picture, uniting, through one exciting cause, the utmost variety of agitating passions. In this instance, the artist was perfectly free to give scope to his feeling for the grand and graceful, without any prejudice to the interest of the subject, although, from the manner in which he has conceived it, the chief action is thrown into the distance, and its most prominent meaning is thus lost to the mind. The figures of the two young women carrying vessels of water, with their drapery agitated in grand folds by the draught of air, are very beautiful. In the nude figures, on the contrary, however beautiful the principal group, there is a manifest endeavour to display a knowledge of anatomy, probably inspired by the art of *Michael Angelo*, and therefore not entirely true to the character of his own mind. This effort in some degree weakens the spectator's interest; though, otherwise, portions of this fresco, both in drawing and colouring, may be considered some of his finest efforts.

2. THE VICTORY AT OSTIA OVER THE SARACENS, who had made a descent on Italy in the time of Leo IV.—This fresco was not executed by *Raphael*.

3. THE OATH OF LEO III.; by which he purified himself of the crimes of which his enemies accused him before Charlemagne (as Pope he could not be judged by any earthly tribunal).

4. CHARLEMAGNE CROWNED BY LEO III. (temporal power flowing from the spiritual).—This picture contains a number of excellent portraits, in which we recognise the master's own hand.

IV. SALA DI COSTANTINO.

The principal paintings in this large flat-roofed apartment are composed in imitation of pendent tapestries; between them are introduced figures of canonised popes with allegorical female personifications. The larger works represent scenes from the life of the Emperor Constantine, in which he figures as the champion of the Church and the founder of her temporal power.

These works, taken from *Raphael's* drawings, were not executed till after his death, and under the direction of

Giulio Romano. It is said that *Raphael* intended to use oil-colour instead of fresco in this instance, which would have enabled him more easily to correct the work of his scholars. Two of the allegorical figures, Justice and Benignity, are actually painted in oil;*—probably immediately after his death, and from his cartoons, as we recognise much of his own noble manner, particularly in the heads. It does not appear that his drawings were used for any other of the allegorical personifications, or for the figures of the popes. At a subsequent period, fresco, which is better adapted for walls, was again resorted to in the completion of these designs.

The principal work of this apartment is the battle between Constantine and Maxentius at the Ponte Molle near Rome. It was executed by *Giulio Romano*, after a design by *Raphael*, without any alteration, except a few unimportant omissions. The composition is, therefore, *Raphael's* own, and it is certainly one of his most important. The moment represented is the crisis of victory: the vanquished are driven to the banks of the Tiber: the Emperor on horseback, at the head of his army, leaps over the bodies of his prostrate foes. Figures of Victory hover over his head. He raises his spear against Maxentius—now driven into the river, and contending with the waves in desperation. More distant on the right is seen the last struggle on the shore, and with those who endeavour to save themselves in boats. Still deeper in the picture the fugitives are pursued over the bridge. On the left the battle still rages: here the fury of the victors, and the desperate resistance of the last who oppose them, are displayed in various groups. Yet this wild chaos of figures easily resolves itself into separate masses; the various well-expressed moments of the action guide the eye insensibly to the central point. The battle, the victory, and the defeat form a dramatic whole, admirably developed, and calculated to produce the grandest impression. And not less striking is the life and energy of the single figures, and the varied and spirited manner in which they assist the general scheme. Many later artists have made this work their model for representations of the same class, but none have ever equalled

* See Vasari, 'Vita di Giulio Romano.'—C. L. E.

its poetic effect. The execution is bold, thorough, and even hard, in the manner of *Giulio Romano*, though it does not injure the effect of this wildly animated scene.

The other representations in this apartment are of much less interest, partly because the compositions themselves appear to have been originally less worthy; partly because most unjustifiable changes were afterwards made which essentially lessened the dignity of the subjects. The first and most important—the Vision of the Holy Cross before the battle (properly the first of the series)—was executed by *G. Romano*. The second and least successful—the Baptism of Constantine—is ascribed to *Francesco Penni*. The third—the Donation of Constantine to the Pope—is ascribed to *Raffaellino dal Colle*. The ceiling is decorated with unimportant works of a later date.

THE LOGGIE OF THE VATICAN.

While the later frescoes in the Stanze were in progress, *Raphael* was employed by Leo X. on two other great works: one the decoration of the Loggie of the Vatican; the other the designs for the tapestries of the Sistine Chapel.

The Loggie are open galleries built round three sides of the court of St. Damascus (the older portion of the Vatican Palace). They were begun by Bramante under Julius II., and completed by *Raphaël* under Leo X. They consist of three stories; the two lower formed by vaulted arcades, the upper by an elegant colonnade. The first arcade of the middle story was decorated with paintings and stuccoes under *Raphael's* direction: it leads to the Stanze, so that one master-work here succeeds to another. If we consider the harmonious combination of architecture, modelling, and painting displayed in these Loggie—all the production of one mind—there is no place in Rome which gives so high an idea of the cultivated taste and feeling for beauty which existed in the age of Leo X.

The walls round the windows on the inner side of the Loggie are ornamented with festoons of flowers and fruits of great beauty and delicacy. The other decorations, which occur alternately with small stuccoes, include animals of

various kinds, but consist principally in the so-called arabesque or grotesque ornaments. A light and playful fancy guides the eye from one subject to another. The excavations in the baths of Titus at that time had brought to light antique arabesque decorations known to have inspired the admiration of the great master. Some controversy exists as to how far he actually borrowed from these designs.* There is no need, however, to suspect him of plagiarism, as the style of *Raphael's* arabesques differs materially from that of the antique decorations, though both equally embody the spirit of ancient fable. The stuccoes consist of various architectural ornaments and a multitude of reliefs, consisting of medallion busts, single figures, and groups, principally representing mythological subjects.

A distinguished scholar of *Raphael* in this department of decorative art, *Giovanni da Udine*, directed the execution of the stuccoes and decorations. *Perino del Vaga* was the principal assistant in the painting of the figures. This kind of decoration was afterwards frequently imitated by *Raphael's* scholars in other places, and has been adopted by modern artists; whilst the yet unrivalled originals, less from the effect of time than from wanton barbarism, are materially injured, and retain but a faint shadow of their original beauty.

The paintings of the vaulted spaces are on the whole in better preservation; they are the chief ornaments of the arcade, and the subjects just described form only a graceful framework and accompaniment to them. They represent that extensive cycle of events from Scripture, particularly from the Old Testament, which is known by the name of "*Raphael's Bible*." His own hand is little apparent in these works; the superintendence of them was intrusted to *Giulio Romano*, and they were executed by him and other scholars from drawings by the master. If they fail in that perfection which characterises *Raphael's* own work, the greater number belong to his happiest compositions. The patriarchal simplicity of the stories of the Old Testament, a simplicity so nearly allied to that of

* See 'Essay on the Arabesques of the Ancients, as compared with those of *Raphael* and his School,' by A. Hittorff.

classical antiquity, affords materials well adapted to the representation of a cheerful and harmonious existence, moving in a circumscribed orbit, devoid of all exciting and disturbing elements. The contemplation of these scenes, like pure harmony in music, satisfies the mind that dwells upon them. A few only of the series are of inferior merit in composition.

These subjects are distributed in thirteen small arched spaces, each containing four pictures of historically connected scenes surrounded by a varying framework; fifty-two in the whole. The following is a list of the subjects, with the names of those scholars of *Raphael* to whom the execution is ascribed:—

1. The Creation.—*Giulio Romano*.—The figures of the Almighty are of the same type adopted by *Michael Angelo* in the roof of the Sistine Chapel, but not attaining the grandeur of those figures.

2. History of Adam and Eve.—*Giulio Romano*.—The figure of Eve in the subject of the Fall was probably painted by *Raphael* himself. The Expulsion, like that by *Michael Angelo*, recalls *Masaccio's* fresco, in the Brancacci Chapel at Florence.

3. Subjects from the History of Noah.—*Giulio Romano*.

4. Subjects from the History of Abraham and Lot.—*Francesco Penni*.

5. From the History of Isaac.—*Francesco Penni*.

6. ——— of Jacob.—*Pellegrino da Modena*.

7. ——— of Joseph.—*Giulio Romano*.

8. ——— of Moses.—*Perino del Vaga*, or *G. Romano*.

9. ——— of Moses.—*Raffaellino dal Colle*.

10. ——— of Joshua.—*Perino del Vaga*.

11. ——— of David.—*Perino del Vaga*.

12. ——— of Solomon.—*Pellegrino da Modena*.

13. ——— the New Testament.—*Perino del Vaga*, or *Giulio Romano*.

Thus, the subjects from the New Testament, originally concluding the series, are limited to one space. These are, the Adoration of the Shepherds and the Adoration of the Kings (the Gospel preached to rich and poor), and the two essential Sacraments of Baptism and the Lord's Supper.

The general purport of the frescoes of the two Stanze, which illustrate the establishment of the Church under Constantine, and its powers and privileges according to the faith of Rome, has now been explained. The other Stanza, containing the subjects of Theology, Poetry, Philosophy, and Jurisprudence, does not so directly belong to this general scheme, which may be explained by the fact of its having been the first planned; when also the remaining Stanze had been already in part decorated by *Pietro della Francesca*, *Signorelli*, and other painters: it was therefore intended to be complete in itself. The works of these painters having been removed, and a fuller scope thus offered to *Raphael*, he then for the first time appears to have conceived the connected cycle which has been described.

In the second and third arcades of the same story the New Testament subjects were continued and completed by unimportant artists of a later period.

THE TAPESTRIES.*

The eleven designs for the tapestries, entirely the invention of *Raphael*, were executed in the form of cartoons in distemper colours by himself and his pupils, and chiefly by *Francesco Penni*,† in 1513-14.‡ They represent acts in the lives of SS. Peter and Paul, and belong to the grandest productions of Christian art. It is evident that the master here gave close attention to the peculiar conditions of the material to be employed, and introduced various contrivances of colour and form calculated to give due effect in tapestry. Seven of the original cartoons, formerly in Hampton Court Palace, are now in the South Kensington Museum. The remaining four have disappeared. They were sent immediately after completion to Arras in Flanders, where the

* See an exhaustive essay on the cartoons in Waagen's 'Treasures of Art in England,' vol. ii. pp. 369-410.

† See Vasari, 'Vita di Francesco il Fattore.'

‡ According to common belief, these were not completed till 1516. Waagen, however, for many reasons, supposes them to have been finished at the date we have given above. According to Gaye's calculation, Cartegg. ii. 222, the tapestries themselves were partially completed, and arrived in Rome, as early as 1518.

hangings were worked from them, and hence called by the Italians "Arazzi." The execution of these tapestries was superintended by *Bernhard van Orley*, a pupil of *Raphael*, who had returned to his native country. The cartoons remained at Arras, serving as models for several series. For the convenience of the workmen they were cut into strips, and the outlines pricked. In this condition the seven cartoons now familiar to us were seen by *Rubens* in the manufactory at Arras in 1630, who recognised their worth, and effected their purchase for Charles I.

The tapestries themselves were hung for the first time in the Sistine Chapel, on St. Stephen's day, 26th of December, 1519, when they excited great enthusiasm. After that they suffered many vicissitudes; and were taken by the French soldiery at the sack of Rome, 1527, but subsequently found their way back to the Papal possession, and are now believed to be hanging in the upper apartments of the Vatican named after Pius V. They are in a dilapidated condition, and that representing the Coronation of the Virgin has long disappeared.* The following are the subjects of the cartoons. For the order the tapestries occupied in the Sistine Chapel, see description by Sir C. L. Eastlake, p. 472.

1. THE CORONATION OF THE VIRGIN.—The cartoon of this subject has also disappeared, though it is possible that it may exist among the forgotten treasures of the Vatican. The composition is known from two old engravings.† Christ and the Madonna are enthroned together; He holding the crown over her head, and she, with clasped hands, adoring. The Almighty is seen above, with four angels, the Dove hovering below them. Two Amorini support the canopy of the throne. The Baptist and St. Jerome stand below; the Baptist, the same figure as in the Madonna di Foligno. The figures of Christ and the Virgin are repeated in the altar-piece at Perugia, commenced by *Raphael* for the

* Nine of the tapestries which once occupied the banquetting-hall in the Palace of Whitehall now occupy the Rotunda built for them in the Museum at Berlin, and are the best representatives existing of the series in this form.

† See Bartsch.

nuns of the convent of Monte Luce (see p. 463), and completed after his death.

2. THE MIRACULOUS DRAUGHT OF FISHES, OR THE CALLING OF ST. PETER.—The scene represents the Sea of Gennesaret, with a view of the opposite shore. This cartoon is believed to be mainly by the hand of the master. It is one of the most effective in light and transparency, and the heads are of the highest class. There are two boats, into one of which the fishermen are hauling a net with great effort. Our Lord sits at the head of the other boat. St. Peter, suddenly convinced of the miracle, is bending before him, with clasped hands. In this figure of ardent humility and adoration the master's power over expression, equally in figure, hands, and head, is concentrated. Large cranes and herons in the immediate foreground are believed to be by *Giovanni da Udine*.

3. CHRIST'S CHARGE TO PETER.—The Apostles to whom our Lord appeared at the Sea of Tiberias, after His resurrection, are here assembled in a group of utmost dignity and expression. Peter, with the keys in his hand, is kneeling before Christ, who points with one hand to the keys, with the other to some sheep, as emblematic of His words, "Feed my sheep." The figure of Christ is one of the finest that art has rendered, otherwise the realistic representation of words used only symbolically and the absence of all dramatic action render this cartoon the least interesting.

4. THE STONING OF STEPHEN.—The figure of the kneeling Saint (see woodcut), as he prays for forgiveness of his murderers, is very fine. The apparition of the First and Second Persons of the Trinity is seen in the heavens with angels. St. Paul, seated on the clothes, is given with outstretched hand.

5. PETER AND JOHN AT THE BEAUTIFUL GATE OF THE TEMPLE, OR THE HEALING OF THE LAME MAN.—The scene occurs under a portico, supported on grandly twisted and decorated columns,* by which the picture is divided into three parts. The chief group of the Apostles and the Lame Man is one of the

* Columns like these, in *Raphael's* time, were in the old Basilica of St. Peter's, and were believed to have been brought from the Temple at Jerusalem.



THE STONING OF ST. STEPHEN ; a tapestry of the Sistine series,
in the Vatican. p. 444.





THE CONVERSION OF ST. PAUL, a tapestry of the Sistine series, in the Vatican. F. 446.

finest *Raphael* produced. St. Peter, about to utter the words of power, "In the name of Jesus of Nazareth, rise up and walk," has grasped the hand of the cripple, who looks up at him with an expression of boundless trust, which transfigures one of the ugliest and most ill-formed faces that art ever ventured to represent. St. John's head, as he looks down on the sufferer with compassion, offers a beautiful contrast. Charming figures of women and children contrast again with this and another cripple who lies close by.

6. THE DEATH OF ANANIAS.—This is one of the finest in point of composition. The Apostles are seen on a raised platform; St. Peter, the most conspicuous figure, having just addressed to Ananias the words "Thou hast not lied unto man, but unto God." Their immediate effect is seen in the figure of Ananias in the foreground, suddenly struck dead by the Divine decree, while those around start back in terror. As a contrast to this, St. John, at the end of the platform, is seen distributing gifts to the poor. A female figure entering the scene, absorbed in counting the money in her hand, represents Sapphira.

7. THE CONVERSION OF ST. PAUL (see woodcut).—Paul lies prostrate on the ground—alone seeing the apparition of the Saviour, his horse escaping. His armed attendants, who heard the voice but saw no light, rush eagerly towards him.

8. ELYMAS THE SORCERER STRUCK WITH BLINDNESS.—The Pro-consul Sergius is seated on his throne in the centre of the picture, with lictors, &c., at his side. In front, on the right of the spectator, is the figure of Paul—the most colossal in the cartoons—stretching his arm toward the sorcerer with calm dignity as he pronounces the sentence of blindness. Elymas stands on the left: the expression of the sudden darkness which has fallen on him is marvellously rendered; he moves with bent knees and open mouth, groping his way with outstretched arms. The instant fulfilment of the sentence is expressed in this instance with the same mastery as in that of the Ananias. A man gazes with intense eagerness into the face of Elymas. Consternation and wonder are visible in the bystanders: the pro-consul turns angrily toward his learned men, who stand

embarrassed behind the sorcerer. (Only the upper half of the tapestry from this cartoon exists.)

9. PAUL AND BARNABAS AT LYSTRA.—A festal procession leading an ox, imitated in part from an antique bas-relief, approaches to offer sacrifice to Paul, before the steps of a temple. The apostle rends his garments in deprecation of the act. On one side, the man just cured of lameness, his crutches thrown down, is advancing eagerly to Paul, while the figure of a philosopher, stooping, raises the garment of the healed man to convince himself of the miracle. A youth, who observes the gestures of the apostle, endeavours to stop the sacrificer. This is another composition of matchless power.

10. PAUL PREACHING AT ATHENS.—The apostle stands on the steps of a building and addresses the people, who stand before him in a half-circle. His figure is very dignified : both arms are raised to heaven with an expression of earnest eloquence. The effect on the auditors is minutely varied. The different philosophical sects—Stoics, Epicureans, and others—are distinguished. The Sophists dispute; others stand in doubt, or indifference; others, full of faith, are penetrated with the truth. A circular building in the background is of great beauty. The figure of St. Paul, greatly improved and finely adapted, was taken from *Filippino Lippi's* representation of the same apostle in the Carmine, Florence.

11. PAUL IN THE PRISON OF PHILIPPI, at the time of the earthquake.—The earthquake is personified by a giant, who has rent an opening in the earth. Behind the grate of the prison the apostle is seen in prayer; in front are the guards. (A very small tapestry : the cartoon no longer exists.)

The borders round these works consist of ornaments corresponding in style with those in the Loggie. The lateral divisions or pilasters are ornamented with graceful figures in the arabesque taste, generally mythological in their allusions, and in the natural colours. Below the large subjects are small compositions in the style of friezes, painted in bronze colour as stated before. Those under the series on the right are from the history of the apostles. Those under the series on the left represent incidents from the early history of Leo X. Both series give an additional proof

of *Raphael's* all-pervading taste and feeling for beauty, seen even in the most subordinate subjects.

In the same apartments of the Vatican another series of tapestries are preserved. They are twelve in number,* higher in shape, and without the ornamental accessories. These represent scenes from the life of Christ; and though *Raphael* had commenced designs for them, interrupted by his death, the greater number of the tapestries give small evidence of his mind. The cartoons are lost. They are called by the keepers of the Vatican "*Arazzi della scuola nuova*," as distinguished from the first described, called "*Arazzi della scuola vecchia*." A Flemish character is apparent in some of the designs, which makes it probable that a part at least were executed by Flemish artists, such as *Bernhard van Orley* and others. Nevertheless, certain subjects and portions of subjects bear the impress of *Raphael's* genius. Accessories and landscape appear throughout to be of Netherlandish character. It is believed that Francis I., on the occasion of the canonization of S. Francesco di Paolo, in 1519, promised the Pope these tapestries, and commissioned *Raphael* to make the designs for them. It is not probable, however, that they were executed before 1523.

We give a short account of the most remarkable of this series.

THE ADORATION OF THE KINGS.—The centre part is believed to have been designed by the great master.

THE MURDER OF THE INNOCENTS, consisting of three portions, to suit architectural forms.—These indicate the invention of *Raphael*, though not identical with the grand composition by him of the same subject engraved by *Marc' Antonio*.

DESCENT INTO LIMBUS.—*Raphael* is also recognised in this composition. The half of this tapestry was burnt in the endeavour to extract the gold portions.

DESCENT OF THE HOLY GHOST.—Though the execution of this tapestry is defective, yet there are Raphaclesque indications in the composition.

After the completion of the tapestries for Leo X., owing to the great favour in which these splendid articles of luxury

* A thirteenth, with allegorical figures alluding to the papal power, completes the series. See Passavant, '*Rafael von Urbino*,' ii. 260.—C. L. E.

were held, repetitions were executed for many other places, and thus various copies are seen in Dresden, Mantua, England, France, and elsewhere.*

We conclude with the figures of the Twelve Apostles, executed, with other figures, in chiaroscuro after *Raphael's* designs, in an apartment of the Vatican. An alteration in the apartment ruined most of these figures, and those which survived were almost repainted by *Taddeo Zuccherò*. These were probably the compositions engraved by *Marc' Antonio* (see woodcuts). The same apostles were painted on the pilasters of S. Vincenzo alle Tre Fontane (near Rome), but by far later hands than the scholars of *Raphael*. They are now almost obliterated. They are dignified, well-draped figures, but deficient in real grandeur.

Finally, in the latter years of his life (1518–1520), *Raphael* completed the decorations of the chapel of the little castle of La Magliana—a favourite residence of Leo X.—near the Porta Portese. Here, under Julius II., a scholar of *Perugino*, probably *Lo Spagna*, had painted the Annunciation and the Visitation: *Raphael* now added, either by his own hand, or by that of one of his best scholars, the Martyrdom of S. Felicità, a composition the excellence of which is now only fully preserved in *Marc' Antonio's* engraving, the centre and principal scene having been destroyed not long ago by the barbarous introduction of a window. On the left, still preserved, is seen a group of men surrounding the tyrant and eagerly watching the scene, and on the right the figure of an idol with three terrified women and a naked boy, who is clinging to them. The heads are all of the finest expression. In a Glory of the First Person of the Trinity, probably by one of *Raphael's* scholars, one of the angels strewing flowers is closely imitated† from the

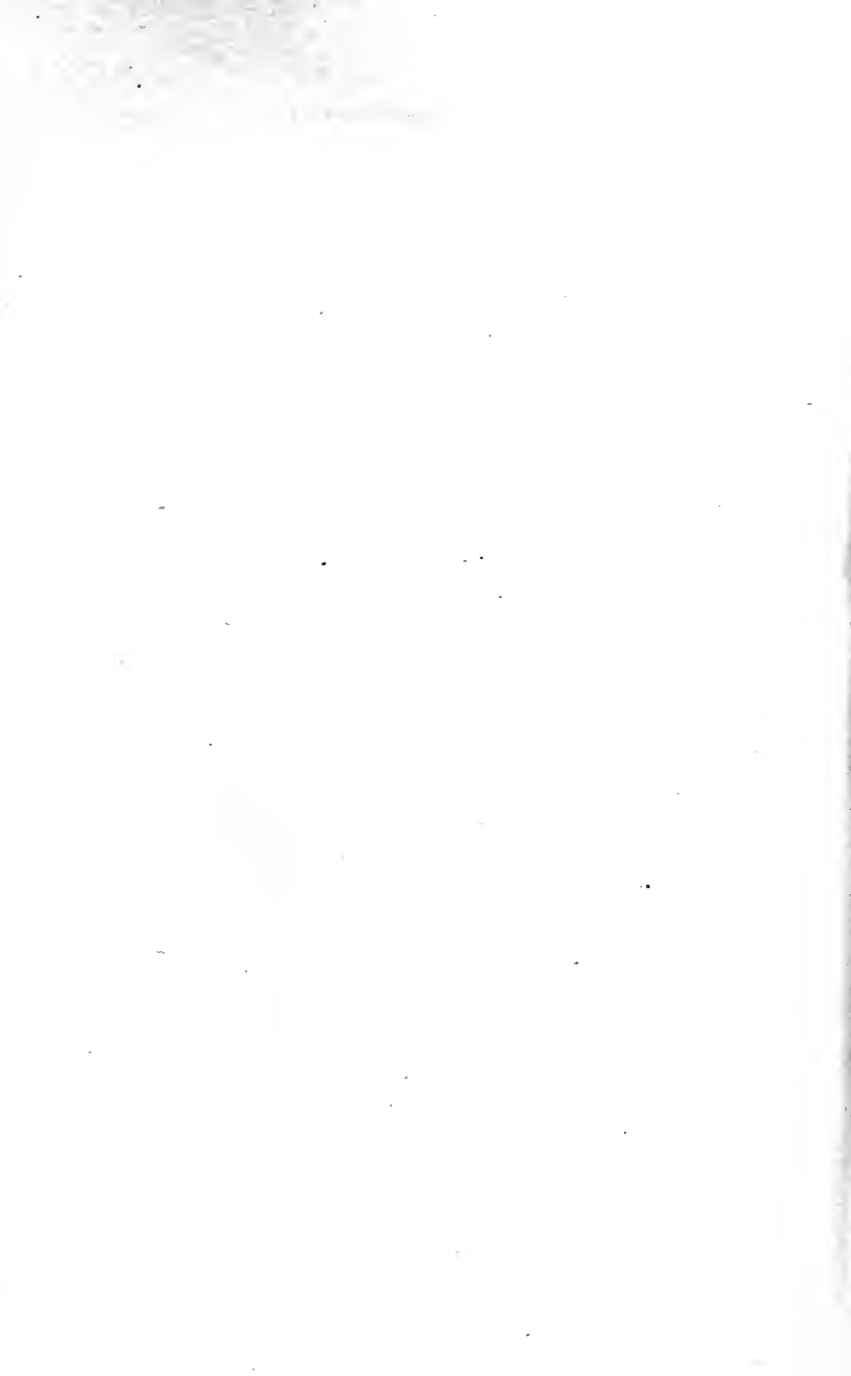
* See Passavant, vol. ii. p. 273, for an account of these frequent, and in part contemporary, repetitions. Nine pieces of the first series, of which only "Paul in the Prison at Philippi" was wanting, were long in England, and have only been recently purchased for the Berlin Museum. They are said to have been in the possession of Henry VIII., and to have come to England at that time from Italy.

† See Passavant, vol. i. p. 290, and vol. ii. p. 340; also an article by Herrn H. Hase, in the 'Blätter für literarische Unterhaltung,' Leipzig, Brockhaus, 1841. Nos. 235 and 236.



APOSTLES; designed by Raphael and engraved by Marc Antonio.





Madonna of Francis I., 1518, which is described further on. All these frescoes have been removed and transferred to cloth, and are in the Monte di Pietà, Rome.*

Beside all these important works, executed by *Raphael* for the Papal Court during twelve years, many claims were made on him by private persons. Among these was the commission given him by Agostino Chigi for the Chigi Chapel in S. Maria della Pace, Rome. In this chapel, the first on the right of the entrance, *Raphael* executed the four figures of the Sibyls, with angels holding tablets. They are arranged in an arched form, and interrupted by the entablature of a door. These are among the most perfect specimens of *Raphael's* maturer pencil, combining equal grandeur and grace. An interesting comparison may be instituted between this work and the Sibyls of *Michael Angelo*. In each we find the peculiar excellence of the two great masters; for while *Michael Angelo's* figures are sublime, profound, and entirely new, the fresco of the Pace bears the impress of *Raphael's* more serene and sympathetic grace. The four Prophets on the wall over the Sibyls were executed by *Timoteo della Vite*, after drawings, it is supposed, by *Raphael*.

While drawing these comparisons between *Michael Angelo* and *Raphael*, we may mention the small oil picture, "The Vision of Ezekiel," now in the Pitti Palace, supposed to have been executed by *Raphael* as early as 1510, but which, to judge from its affinity with the earlier pictures of the Loggie, can only have been produced in 1513. The First Person of the Trinity is seen in a glory of cherubim, his outstretched arms supported by two genii, and resting on the mystical forms of the ox, eagle, and lion; the angel is introduced adoring beside them. Dignity, majesty, and sublimity are here blended with inexpressible beauty; the contrast between the figure of the Almighty and the two youthful genii is admirably rendered, and the whole composition represents undoubtedly one of the master-works of the artist. A copy of this work, formerly in the Orleans Gallery, and at one time considered the original, is now at Stratton, in England.

* Engraved by L. Gruner, 'I Freschi della Villa Magliana di Raffaello d'Urbino,' &c., Londra, 1847.

A somewhat later work by *Raphael* also proves that in the same class of subjects where *Michael Angelo's* whole greatness was displayed, he infused that free and peculiar beauty which places them in the noblest contrast to the gigantic power of his rival. We allude to the decorations of the Chigi Chapel at S. Maria del Popolo at Rome. Here it was intended that the cupola should contain the history of the Creation up to the Fall, that four statues of the Prophets should represent the Promise, and three large wall-pictures the fulfilment of the New Covenant. With the exception of the statue of the prophet Jonah, which *Raphael*, as before said, is believed to have executed himself, he only lived to see the completion of the mosaics in the cupola after his designs, by *Luigi da Pace* (*Maestro Luisaccio*) in 1516.* In the centre circle is the Almighty, with uplifted arms, in the act of creation, surrounded by seraphim. Around, in eight compartments, are the mythological half-length figures of seven planets, and a cherub as head of the planetary system. Further below are the signs of the Zodiac, and, leaning or sitting upon them, figures of angels of such marvellous and simple beauty as can only be compared to the Sibyls in S. Maria della Pace. Unfortunately the whole has been much injured.

Like all other men of genius *Raphael* is always greatest when, undisturbed by foreign influence, he follows the free, original impulse of his own mind. His peculiar element was grace and beauty of form, in as far as these are the expression of high moral purity. Hence, notwithstanding the grand works in which he was employed by the Popes, what may be called his peculiarly *Raphaelesque* qualities are most fully developed in his numerous Madonnas and Holy Families. In his youth he seems to have been fondest of this class of subjects; and if his earlier works of this kind bear the impress of a dreamy, sentimental fancy, and those of his second period that of a more cheerful conception of life, the works of his third period form a happy medium between cheerfulness and dignity,—innocent playfulness and a deep

* See 'I Musaici della Cupola nella Cappella Chigiana di S. M. del Popolo in Roma, inv. da Raffaele Sanzio, inc. ed. ed. da L. Gruner, illustr. da Ant. Grifi,' Roma, 1839.





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21. La Belle Jardinière, Louvre.

22. Del Baldacchino, Florence.

23. With the Lamb, Escorial.

24. Wendelstadt.

25. Loreto.

26. Casa d'Alba, St. Petersburg.

27. Garvagh, Nat. Gallery.

29. Madonna di Foligno, Rome.

30. Bridgewater, London.

31. Formerly Rogers, London.

32. Divin' Amore, Naples.

33. Del Pesce, Escorial.

34. Della Sedia, Florence.

35. Della Tenda, Munich.

sense of the spirit of his subject. All are conceived with a graceful freedom, so delicately controlled that it appears always guided by the finest feeling for the laws of art. They place before us those sacred relations of life which form the foundation of morality; namely, the ties of family affection, united to higher and holier aspirations. The Madonna is not only the affectionate mother; she is, at the same time, the pure Virgin, whom all nations were to call blessed. The Infant Christ is also not only the cheerful, innocent child, but a Being prophetically conscious of the mission He was to fulfil. In the numerous representations of these subjects, varying in the number, attitude, and grouping of the figures, the more simply natural or the more profound conception alternately prevails: they thus offer endless points of most interesting comparison. They are not all, however, by *Raphael's* own hand; many, though painted from his designs and in his studio, have only been retouched and completed by himself: many also which bear his name are but the works of his scholars, who endeavoured to seize and appropriate some portion of the master-spirit.

Among these works we may now particularly distinguish those of the earlier period of *Raphael's* residence in Rome. These, as might be expected from his engrossing employments, are simple compositions, of not very considerable size. The execution, however, shows that they were painted *con amore*, and they more or less retain the traces of that deep earnestness which, we have observed, characterised his youthful works. The following are especially deserving of mention.

The Aldobrandini Madonna (27), now in the National Gallery.—The Madonna, seated on a bench, bends tenderly towards the little St. John, her left arm round him; he reaches up playfully for a flower offered to him by the Infant Christ, who rests on his mother's lap. Behind the Madonna is the pilaster of an arcade, and on each side a view into the landscape beyond: the whole forms a composition of the utmost beauty and sweetness.

The Alba Madonna (26), a circular picture, formerly in the possession of Mr. Coesvelt, in London, now in the Hermitage at St. Petersburg.—The Madonna, a full-length

figure, is seated in a quiet landscape; the Child on her lap; she holds a book in her hand; the little St. John, kneeling before his divine companion, offers him a cross, which he receives with looks of unutterable love: the Madonna's eyes are directed to the prophetic play of the children with a deep and earnest expression. This is a beautiful picture, executed in the best and most delicate style by the master's own hand, and well preserved. A copy is in the Palazzo della Torre, Ravenna.

La Vierge au Diadème (28), also called La Vierge au Linge, in the Louvre.—The Madonna, kneeling, is lifting the veil from the sleeping Child, in order to show it to the little St. John, who kneels in joyful adoration. In the background a rich landscape. The execution decidedly does not belong entirely to *Raphael*. The picture also, like too many in the Louvre, has been much injured. Similar compositions, with a more or less free imitation of this motive, are frequent.*

The Madonna and Child (31), formerly in the possession of Mr. Rogers in London (from the Orleans Gallery).—The Madonna, a half-length figure, youthful and noble, is seen behind a parapet, on which stands the Child, who, smiling, nestles close to her, holding her round the neck. The picture has now lost its surface, and is interesting in a technical point of view on account of the bright reddish undertint which is apparent. Painted 1512.

The Madonna (half-figure) and Child (30), in the possession of Lord Ellesmere, and forming part of the Bridge-water Gallery (from the Orleans Gallery, and not in a good state).—The Child lies stretched on her lap; while she looks down upon him with maternal joy. Painted 1512. Early repetitions are in the Museums of Berlin, Naples, &c.

Madonna di Loreto (25).—The original is supposed to be lost, but a picture belonging to Mr. Lawrie at Florence received the following verdict:—"On seeing this picture again, and more than once, I am not only confirmed in my conviction that it is by far the best of the many 'editions' of

* Representations of this kind, with the Child sleeping, are generally called "Silentium," "Vierge au Silence," &c. (18).

the Loreto *Raphael*, but that it may well be pronounced to be partly by his hand. The head of the St. Joseph is absolutely and entirely worthy of him, and, next to the Child, has the highest claim to originality. In the Virgin's face the chin is too retreating, and the breadth across the eyes too great in proportion. Still, though thus defective, it is Raphaelesque, and the execution of the hair, like that of the Infant's, is quite in his manner. The white drapery on which the Child lies is very ordinary, and must have been the mechanical work of an inferior scholar. The general redness in the flesh is attributable to the scholar who assisted in the work, probably *Perino del Vaga*. The picture, though very forcible, has neither the peculiar blackness nor the hardness of *Giulio Romano*. The hands are good. The admirable and sustained impasto of the work has tended to preserve it, and this impasto is one of the qualities which especially mark it as having been executed under *Raphael's* direction, and which distinguish it altogether from the rival replicas or copies.* The composition is the Virgin lifting the veil from the just awakening Child. Joseph stands at her side, devoutly looking on. Half-length figures the size of life; a green curtain in the background.†

The Madonna della Sedia (34), in the Pitti (painted about 1516), a circular picture.—The Madonna, seated on a chair, whence the name, holds the Child on her lap; he leans on her bosom in a happy, child-like attitude: at her side is the little St. John, with folded hands. The Madonna wears a gay, striped handkerchief on her shoulders, and another on her head, after the manner of the Italian women. She appears as a beautiful and blooming woman, looking out of the picture in the tranquil enjoyment of maternal love; the Child, full and strong in form, has an ingenuous and grand expression. The colouring is warm and beautiful.

The Madonna della Tenda (35), in the possession of the

* Memorandum by Sir C. L. Eastlake, Florence, 1862. An early copy is in the Louvre.

† Passavant, vol. ii. p. 126, assigns this composition to *Raphael's* earlier Roman time—on which account we place it here, though it appears to us to belong to his latest and freest time.

King of Bavaria. A repetition of the picture is in the Royal Gallery of Turin, also said to be an original; somewhat of the same composition as the last, the Child represented in more lively action, and looking upwards. In the background is a curtain: hence the name of the Italian picture.

A series of similar, but in some instances more copious compositions, belong to a later period; they are in a great measure the work of his scholars, executed from his designs, and only partially touched upon by *Raphael* himself. Indeed, many pictures of this class should, perhaps, be considered altogether as the productions of his school, at a time when that school was under his direct superintendence, and when it was enabled to imitate his finer characteristics in a remarkable degree.

In this class we must include the *Vierge aux Candélabres* (44), where the Madonna is seated, with an angel bearing a torch on each side. This circular picture was sold in England with the Lucca Gallery in 1840, was purchased by the late Mr. Munro, and is now in the possession of the Hon. H. Butler Johnstone.

The *Madonna dell' Impannata* (41), in the Pitti, shows only the technical stamp of his school. The two female Saints who pay homage to the Child are very beautiful; the little St. John, on the contrary, seated in the foreground, and pointing to Christ, lacks the easy grace of *Raphael*. The Child is, however, softly and delicately painted; and here, it is probable, the master himself assisted. This picture, which is arranged more as an altar-piece than *Raphael's* other Holy Families, takes its name from the oiled-paper window in the background.

The *Madonna del Passeggio* (43), in the Bridgewater Gallery, formerly in the Orleans Gallery, and yet earlier in that of Christina of Sweden, appears to have been painted by *Francesco Penni*. It represents the Madonna and Child, full-length figures, standing in a landscape, and the little St. John about to kiss his playfellow. The children are peculiarly graceful, almost in *Raphael's* Florentine manner; but the drapery of the Madonna is heavy, and resembles



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36. Under the Oak, Madrid.

37. The Pearl, Madrid.

38. Of Francis I., Louvre.

39. Small Holy Family, Louvre.

40. Di San Sisto, Dresden.

41. Dell' Impannata, Florence.

42. Riposo, Vienna.

43. Madonna del Passaggio, London.

44. Candelabra, London.

45. Madonna among Ruins

46. "Ecce Agnus Dei," London.

47. Della Gatta, Naples.

48. ? Raphael, Uffizi, Florence.

the works of later artists. There are several repetitions, in the Museum of Naples and elsewhere.

In all these Holy Families of *Raphael's* later period, whatever part he may or may not have taken in their execution, there appears a pervading character of grand and ideal beauty, which, as before remarked, is common to the works of art of this age. We no longer perceive the tender enthusiasm, the earnestness and fervour of youth; but, in their stead, a cheerful, tranquil enjoyment of life, ennobled by the purest feeling. They are not, however, glorified, holy forms, which impel us to adore; they rather show us the most interesting moments of domestic life, when the sports of graceful children attract the delighted observation of parents. The greater number of these pictures consist of four figures—the Madonna, the two Children, and either Elizabeth or Joseph. Among those pictures in which Elizabeth shares the mother's joy are the following:—

A small Holy Family in the Louvre (39). The Infant Christ stands on a cradle caressing St. John. The execution is attributed sometimes to *Giulio Romano*, sometimes to *Garofalo*.

The so-called “Madonna col divino amore” (32), in the Museum of Naples.* The Child, seated on the Virgin's lap, is blessing the Baptist, while Elizabeth supports his little arm. The execution is attributed by some to *Giulio Romano*, but it betrays more of *Raphael's* own hand than most of his later works.

The Holy Family, known by the name of “the Pearl” (37), in the Gallery at Madrid. This picture has derived a fictitious importance from the supposed words of Philip IV. of Spain, who, having purchased the picture from the gallery of Charles I., is said to have exclaimed on seeing it, “This is my pearl!” It has been greatly overpraised, but portions of it are believed to be by *Giulio Romano*.

The Madonna della Gatta (47), in the Museum at Naples, may also be mentioned here. It was executed by *Giulio Romano*, and much resembles the so-called “Pearl.”

* According to Passavant, vol. i. p. 187, painted as early as 1512, which we are inclined to doubt.

Among the pictures in which Joseph completes the group are several in the Museum at Madrid, particularly "the Holy Family under the Oak" (36), called in the copy in the Pitti Palace "*La Madonna della Lucertola*," because a lizard is there introduced; painted about 1517. Joseph leans on a piece of antique sculpture; the young Christ turns to the Baptist, who holds before him a strip of parchment with the words "*Ecce Agnus Dei!*" The execution is chiefly attributed to *Giulio Romano*, but Passavant recognises the hand of *Raphael* in some portions, and in the inscription on the cradle. The repetition, marked as a copy by *Giulio Romano*, which is in the Pitti, is hard and cold. A composition, in which the children hold a similar piece of parchment with upraised hands, appears to have been frequently repeated by *Raphael's* scholars. One of them, from the collection of the late Mr. Munro, is in the possession of the Hon. H. Butler Johnstone (46).

A *Repose in Egypt* (42) is in the Imperial Gallery at Vienna. The Madonna, kneeling, holds the Child in her arms; St. John also kneels and presents fruits; Joseph, leading an ass by the bridle, is in the act of raising St. John. The picture is freely and boldly painted. The Child is extremely beautiful, as is also the head of the Baptist.

The large Holy Family (38) in the Louvre was painted by *Raphael* in 1518, with the St. Michael, for the Duke of Urbino, as a present from the Duke to Francis I.* The Madonna, half kneeling, receives the Child, who springs joyfully out of the cradle; Elizabeth, on the other side, folds the hands of the little St. John; Joseph, in the background, is seated in calm contemplation. Above are two angels; one strewing flowers over the Child, the other crossing his hands on his breast. The whole has a character of cheerfulness and joy; and an easy and delicate play of graceful lines, united with the noblest forms. *Giulio Romano* assisted in the execution.

To this cycle of Holy Families may be added the Visitation (of Mary to Elizabeth), now in the Madrid Gallery.

* See 'Essai d'une Analyse critique de la Notice des Tableaux Italiens du Musée national du Louvre,' par Otto Mündler, 1850.

The heads are fine. "The drapery clings unpleasantly to the figures. The composition is by *Raphael*; the execution probably by *Penni*." *

The larger compositions of this later period, which represent the Madonna as Queen of heaven, are among the most remarkable works by the great master. In these compositions, where several Saints are assembled round the Madonna, it may be observed that, although these holy personages were generally brought together arbitrarily (for various accidental reasons), yet *Raphael* has contrived to place them in a certain relation to each other, so as to establish a connection between them. The earlier masters, on the other hand, either arranged them side by side in simple symmetrical repose, or with equal caprice disposed them in various attitudes, with a view to picturesque effect. *Raphael* has left three large altar-pictures of this kind, which are interesting examples of his conceptions of the Madonna.

Of these the Madonna di Foligno (29) (also called La Vierge au Donataire), in the Vatican, is the earliest, and of about the same date (1511) as the works in the Stanza della Segnatura. It was originally ordered for the church of Ara Coeli in Rome, by Gismondo Conti, secretary to Julius II., but was afterwards transferred to Foligno: hence its name. In the upper part of the picture is the Madonna with the Child, enthroned on the clouds in a glory, surrounded by angels. Underneath, on one side kneels the donor, with clasped hands; behind him stands St. Jerome, presenting him to her care. On the other side is St. Francis, also kneeling and looking upward, while he points with one hand out of the picture to the people below, for whom he entreats the protection of the Mother of Grace; behind him is John the Baptist, pointing to the Madonna, while he looks at the spectator as if inviting the latter to pay her homage. The relation between the picture and the community of believers, expressed by these last two figures, appears from this time variously modified in the altar-pieces of the Catholic Church. Between the two groups stands a cherub holding a tablet, intended for an inscription. In the distance is a city, on which falls a thunderbolt; above it is a rainbow; no

* Memorandum by Sir C. L. Eastlake, Madrid, 1859.

doubt in allusion to some danger and miraculous preservation, in remembrance of which the picture was painted.*

This work, however beautiful in the whole arrangement, however excellent in the execution of parts, appears to belong to a transition-state of development. There is something of that ecstatic enthusiasm which we see in the conception of religious subjects in other masters—*Correggio*, for example—and which hardly harmonizes with the unaffected and serene grace of *Raphael*. This remark is particularly applicable to the figures of the Baptist and St. Francis. The Madonna and the Child also, who turn to the donor, are in attitudes which, however graceful, are not perhaps sufficiently dignified for the majesty of the Queen of heaven. The expression of the Madonna's countenance is extremely sweet, but belongs more to the gentle woman than to a glorified being. The figure of the donor, on the other hand, is admirable, with an expression of intense faith; while the angel with the tablet is of exquisite beauty—one of the most marvellous figures that *Raphael* has created.

The second of these pictures, the Madonna del Pesce (33), has more repose and grandeur as a whole, and unites in the happiest manner the sublime and abstract character of sacred beings with the individuality of nature. It is now in the Madrid Gallery, but was originally painted for S. Domenico, at Naples,† about 1513. It represents the Madonna and Child on a throne; on one side is St. Jerome; on the other the archangel with the young Tobit, who carries a fish (whence the name of the picture). St. Jerome, kneeling on the throne, has evidently been reading from a volume he holds, and appears to have been interrupted by the entrance of Tobit

* Providential escapes, victories, and successes were among the most frequent occasions of what are called votive pictures. In these compositions the Madonna and Child are generally represented surrounded by Saints, the latter being selected for various reasons, according to the taste or devotion of the proprietor of the picture. The donor is frequently introduced kneeling, sometimes alone, sometimes with his family, and in many cases a patron saint recommends the votaries. The ultimate intercession of the Madonna is, however, distinctly intimated by her appearing in the character of the "Mater Dei." When she is represented alone, her action is more directly that of a suppliant.—C. L. E.

† For that chapel where prayers for the recovery from all diseases of the eye were especially offered up. This accounts for the introduction of Tobit with the fish, which has puzzled so many.

and the Angel. The Infant Christ turns towards them, but at the same time lays his hand on the open book, as if to keep the place. The Virgin turns towards the Angel, who introduces Tobit; while the latter, half kneeling, gazes reverently at the Divine Infant. St. Jerome looks over the book to the new comers, as if ready to proceed with his occupation after the interruption. All the figures are graceful and dignified. "This is the finest of the large *Raphaels* in Madrid." *

But the most important of this class is the Madonna di San Sisto (40), in the Dresden Gallery. Here the Madonna, in a glory of cherubim, standing on the clouds, with the eternal Son in her arms, appears truly as the Queen of Heaven; St. Sixtus and St. Barbara kneel at the sides. These two figures help to connect the composition with the real spectators. A curtain, drawn back, incloses the picture on each side: below is a light parapet, on which two beautiful boy-angels lean. The Madonna is one of the most wonderful creations of *Raphael's* pencil. There is something indescribable in her countenance, which expresses a timid astonishment at the miracle of her own elevation, and, at the same time, the freedom and dignity resulting from the consciousness of her divine situation. The Child rests naturally, but not listlessly, in her arms, and looks down upon the world with the grandest expression. Never has the loveliness of childhood been blended so marvellously with a solemn consciousness of a high calling, as in the features and countenance of this Child. The eye is at first so riveted on these two figures, as hardly to do justice to the dignity of the Pope, the devotion of St. Barbara, or to the rapt expression of the two angel-children. This is a rare example of a picture of *Raphael's* later time executed entirely by his own hand. No design of the subject for the guidance of a scholar, no early engraving after such design, has come to light. The execution itself evidently shows that the picture was painted without any such preparation. Proofs are not wanting even of alterations in the original composition—the two angels in the lower part are very evidently a later addition by the master's hand. According

* Memorandum by Sir C. L. Eastlake, Madrid, 1859.

to Vasari, *Raphael* painted this picture for the principal altar of St. Sixtus, at Piacenza—at least it was there in his time, and was only removed to Dresden in the last century.* It has been supposed, though with small probability, to have been intended for a church banner.†

To this class belongs also the St. Cecilia, executed in the earlier years ‡ of *Raphael's* residence in Rome, and now in the Gallery of Bologna. It was originally in San Giovanni a Monte, and adorned the altar of the Bentivoglj, for whom it was painted. St. Cecilia stands in the centre, with four Saints, two on each side: SS. John and Augustine, SS. Paul and Mary Magdalen. Above, in the clouds, is a glory of singing angels. At the feet of the Magdalen lie musical instruments partly broken; these are exquisitely painted. St. Cecilia raises her eyes to the Angels, and appears to listen to their song. She holds a small organ reversed, with its tubes falling out, indicating, like the other scattered and broken instruments, the relation of earthly to heavenly music. St. John, a beautiful head, regards the inspired countenance of the Saint with holy rapture: St. Augustine is more tranquil. St. Paul, a noble figure in grand drapery, looks thoughtfully down on the instruments, whose sounds have ceased. The Magdalen, whose mild expression reminds us of *Raphael's* youthful pictures, turns to the spectator, directing his attention to the holy scene. There thus appears in the expression of this simply arranged group a progressive sympathy, of which the revelation made to St. Cecilia forms the central point.

Two more altar-pictures close this series, each containing only a single figure—namely, that of St. Margaret triumphing over the Dragon.§ One is in the Gallery of Vienna.

* See account of its reception in Dresden, &c., 'Introduction to Catalogue of the Dresden Gallery,' by Julius Hübner.

† For the grounds of this supposition, see Rumohr, 'Italienische Forschungen,' iii. 129, etc.; and 'Drei Reisen nach Italien,' p. 74, etc.

‡ It appears to have been completed in 1516. The inscription in the chapel is comparatively modern, and hence no authority. See Passavant, ii. 181, *note*.—C. L. E.

§ The legend (from Simeon Metaphrastes) will be found in Lippomanus, 'De Vitis Sanctorum,' ii. 165: see also Mrs. Jameson's 'Poetry of Sacred and Legendary Art,' vol. ii. p. 130.—C. L. E.





ST. MICHAEL; by Raphael, in the Louvre.

It represents the Saint issuing from a cave with the monster crouching round her, while she raises the crucifix against him. The picture betrays *Michael Angelo's* influence in attitude and gesture, and is probably by the hand of *Giulio Romano*. The second is in the Louvre, and is said to have been originally painted for Francis I. It is of *Raphael's* later time, and the greater part is by *Giulio Romano*. Here, St. Margaret is trampling on the prostrate dragon, holding in her right hand the palm of victory. Her countenance expresses maidenly innocence and grace. This picture has been almost wholly destroyed by transferring it from wood to canvas.

The Archangel Michael, in the gallery of the Louvre, is a very remarkable picture, as before said, painted by *Raphael* for a Duke of Urbino as a present to Francis I., in 1517. Like a flash of lightning the heavenly champion darts upon Satan, who lies writhing at his feet. The angel is clad in a breastplate of armour, and bears a lance in his hands, with which he is aiming at his antagonist. The grandeur, beauty, and calm majesty of the Archangel, the rapidity of the movement, and the bold foreshortening of Satan, have a most impressive effect (see woodcut).

In various galleries we find representations of John the Baptist in the wilderness as a youth with a panther skin, seated fronting the spectator, and pointing to a cross erected beside him. The best specimen of this oft-repeated picture is in the Uffizi, and it is believed that those in the Louvre, in the Bologna Gallery, at Darmstadt, and elsewhere, are all taken from it. A drawing by *Raphael* in red chalk, in the collection of the Uffizi, is so far finer in many respects than the picture in the same gallery, that there is little doubt that even that specimen is in a great measure the work of a scholar, and only completed after the master's death. A good and somewhat later copy, ascribed to *Francesco Salviati*, is in the Berlin Museum.*

Two large historical altar-pictures still claim our attention, belonging also to *Raphael's* later period. The earlier of the two is the picture of Christ bearing the Cross, in the Museum

* Compare Rumohr, Ital. Forsch. iii. 135.

of Madrid, known by the name of "Lo Spasimo di Sicilia," from the convent of Santa Maria dello Spasimo * at Palermo, for which it was painted (see woodcut). The procession which conducts the Saviour to Mount Calvary has just reached a turn in the road. He has sunk under the weight of the cross; an executioner, who stands at the edge of the picture (an academic figure of athletic form, somewhat ostentatiously displayed), endeavours to pull him up by the rope which is passed round his body. The Saviour, regardless of his own sufferings, turns his face consolingly to the group of women who press near to him on the opposite side. The Madonna, her arms extended in despair towards her son, an action traditionally preserved from an early time, sinks on her knees, supported by St. John and the Magdalen. Behind them follow a procession of soldiers from the gates of the city; a standard-bearer on horseback, heading the group, already turns in the direction of the mountain seen in the background. Amidst this combination of varied forms, the figure of Christ is kept distinct with great art. The head, with an expression of patience and divine sorrow, forms the central point of the picture: the heads of the executioners, of Simon, and of the women surround it as in a half-circle.†

The later of these two pictures is the Transfiguration, now in the Vatican, formerly in S. Pietro in Montorio. This, the master's last work (not finished till after his death), was suspended over his body, as it lay in state.

If the picture last described be distinguished, like the compositions for the Tapestries, by the dramatic development of an historical event, the work now under consideration unites with these qualities a profounder symbolical treatment, which we will endeavour to make clear. The picture is divided into two parts, the lower of which, from the number of the figures, is the more important. On one side are nine of the Disciples; on the other a crowd of

* The word "Spasimo" is in allusion to the spasm or convulsion, in other words the fainting, of the Madonna.

† The composition of this picture is evidently imitated from *Albert Dürer. Marc' Antonio* had copied the German artist's designs for the "Passion."—C. L. E.



LO SPASIMO; by Raphael, in the Madrid Gallery.

p. 162.





THE TRANSFIGURATION; by Raphael, Vatican Gallery.

people pressing towards them, bearing along a boy possessed with an evil spirit. His limbs are fearfully convulsed by demoniac power; he is supported by his father, who appears strenuously to implore assistance by words and looks: two women beside him, both kneeling, point to the sufferer—the one with earnest entreaties; the other in the front, with an expression of passionate energy. All are crying aloud, beseeching, and stretching out their arms for aid. Among the disciples, who are disposed in different groups, astonishment, horror, and sympathy alternate in various degrees. One whose youthful countenance expresses the deepest sympathy, turns to the unhappy father, plainly intimating his inability to assist him; another points upwards; a third repeats this gesture. The upper part of the picture represents Mount Tabor, on which the three disciples lie prostrate. Above them is the figure of the Saviour floating in glory, Moses and Elijah on each side. The twofold action contained in this picture, which has been much criticised, is explained historically by the fact that the incident of the possessed boy occurred in the absence of Christ; but it may be taken in a higher and more universal sense: the lower portion, namely, as representing the calamities and miseries of human life—the power of evil, and the weakness even of the Faithful when unassisted; the upper portion as the abode of Divine consolation and redemption from evil, to which alone all sufferers in this world are directed for help. Still, like most pictures of symbolical purpose, the Transfiguration by *Raphael* fails to enlist earnest sympathy. In its present condition also, it offers little charm even in a pictorial sense. The painter is stated to have used materials which blackened all colours with which they were mixed, so that a fine effect of chiaroscuro, in which the lower part was treated, is now lost in opacity and darkness.

We must not pass over a picture which *Raphael* had undertaken in his youth (1505), but which was not painted till after his death by his executors and heirs, *Giulio Romano* and *Francesco Penni*: it is the Coronation of the Virgin, painted for the convent of S. Maria di Monte Luce at Perugia, and now in the Vatican. If any design by *Raphael* was

made use of, it could only have been for the upper portion of the picture, the execution of which is attributed to *Giulio Romano*. The lower part, executed by *Francesco Penni*, in which the Apostles are assembled around the empty tomb of the Virgin, is weak and ineffective.

Of the picture of St. Luke painting the Madonna (50), the head of the Saint only is attributable to *Raphael*. The Madonna and other parts are unequally executed.

We now proceed to the Portraits, of which *Raphael* produced a large number, and in his best time. Their chief excellence—and the same may be said of those executed in his earlier period—resides in their unaffected conception and characteristic expression. Still, those of a later date are the more instructive, as no assistance in the essential parts could be given by his scholars. We give the most interesting both of his earlier and maturer time.

There are none more fascinating than the portraits of Agnolo Doni, a Florentine merchant, and Maddelena Strozzi, his wife, in the Uffizi, executed during *Raphael's* second sojourn in Florence, from 1505 to 1508. These are works of indescribable charm, in which the master's inherent purity and grace are the more conspicuous from the timidity of hand and drawing, which betoken the inexperienced portrait painter. They are so carefully executed that the single hairs are given. Agnolo Doni is seated with his left arm on a balustrade, his right hand in his lap. The beautiful Maddelena has laid her right hand over her left; a delicate chain with pearl ornament is round her throat.

A third portrait in the Pitti, a young woman, name unknown, is of this same attractive class.

The portrait of a young man of the Riccio family, now in the Munich Gallery, is also attributed to *Raphael*, and, on account of its Peruginesque treatment, to a period previous to his first visit to Florence.

Portraits of Guidobaldo, Duke of Urbino, and of his Duchess Elizabeth, painted in 1505, on *Raphael's* third visit to his native place, have disappeared.

Raphael's own portrait, believed to have been executed about 1506 for his friends in Urbino, is in the collection of

portraits in the Uffizi. It represents a head of delicate beauty, with brown eyes and hair, but is much injured.

The portrait of Bindo Altoviti (erroneously held to be *Raphael's* own portrait),* is now in the Gallery at Munich, formerly in the Casa Altoviti at Rome. The head is that of a youth of about twenty years of age, with long fair hair and a black cap, looking over his shoulder at the spectator; his hand on his breast. It is a fine Italian countenance, full of sensibility. The colouring is powerful, with dark shadows.

The Fornarina is a name applied to one supposed to have been *Raphael's* mistress, regarding which name, as it only occurs in comparatively modern works, great doubt has arisen. It would appear to have been invented to suit a story of *Raphael's* having attached himself to the daughter of a potter in or near Urbino. Altogether the history of *Raphael's* love for a beautiful woman of low origin is vague, nor can the portraits of her be identified with any certainty. The most authentic, both as regards the master and the subject, is the picture in the Barberini Palace, Rome, which bears the master's name on the armlet. She is represented seated, semi-nude, holding up her drapery beneath the breast, and with her left hand on some red drapery in her lap.

Another portrait, also called *Raphael's* mistress, is in the Pitti. This head has a certain likeness to that in the Barberini, and is surmised to have served as a model for the Sistine Madonna. It is younger, and of greater charm; at the same time, it is adjudged to a later period of *Raphael's* life. The head alone, and the light damask sleeve, conspicuous for its Venetian character, appear to be by the master's hand.

The so-called Fornarina in the Tribune at Florence has long been adjudged by connoisseurs to *Sebastian del Piombo*, and surmised to be the portrait of the Improvisatrice Beatrice da Ferrara, with whose reputation the ideal costume and gold enamelled wreath are in keeping.†

* Rumohr considers it a portrait of *Raphael*. See Ital. Forsch., vol. iii. p. 109, and further. This is, however, sufficiently disproved by Passavant, vol. i. p. 185, and vol. ii. p. 143.

† According to an hypothesis of Missirini (Longhena, p. 390), the picture was painted by *Sebastian del Piombo* after a design by *Michael Angelo*, and represents Vittoria Colonna, Marchesa di Pescara, the friend of *Michael Angelo*.

Another so-called Fornarina, also named Dorothea, at Blenheim, is given now to *Sebastian del Piombo*. The picture is dated 1512. Other portraits which bear the name of the Fornarina may be passed over.*

Pope Julius II., in the Pitti Palace.—The old man is here represented seated in an arm-chair, in deep meditation. The head is fine, full of fire and will, though both, for the moment, at rest. There are several repetitions; one is in the Uffizi, representing the Pope in a red dress. Another is in the National Gallery. A good copy is also in the Berlin Museum; another at Mr. Miles's, of Leigh Court.

Pope Leo X., with Cardinals de' Medici and de' Rossi, in the Pitti.—The Pope sits at a table, an opera-glass in his left hand, an illuminated breviary and a richly-carved silver bell before him: the Cardinals are behind, on each side. The principal merits of this work are, the characteristic expression of the three different heads, the truth of imitation in the accessories, and the mastery displayed in the management of the general tone. For an account of the copy by *Andrea del Sarto* in the Museum of Naples, see p. 403.

The Violin Player (*Suonatore*), in the Sciarra Palace, Rome.—A youth holding the bow of a violin and a laurel-wreath in his hand, and looking at the spectator over his shoulder. This is a work of great charm, believed to be a portrait of Antonio Marone, an *Improvvisatore* from Brescia. The execution is excellent—incribed with the date 1518.

Joanna of Arragon.—Numerous repetitions of this portrait exist; that in the collection of Baron Speck, of Lutschena, near Leipzig (formerly in the gallery of Count Fries, at Vienna), is much esteemed; another is in Warwick Castle; a third in the gallery of the Louvre. This last, with the exception of the head, is attributed to *Giulio Romano*. A copy, by a scholar of *Leonardo da Vinci* (falsely ascribed to the master), is in the Doria Gallery, Rome. Several repetitions are in other places. These pictures represent a lady

* Passavant (*Kunstreise*, i. 225) prefers the portrait in the Palazzo Pitti.

in the bloom of youth, who sits fronting the spectator in a splendid red costume; the outline of the face and features is pure and soft, though with little expression; the large, dark eyes, of velvet softness, are turned to the spectator. Joanna was the daughter of Ferdinand of Arragon, Duke of Montalto, and wife of Ascanio Colonna, Prince of Tagliacozzo. She was surnamed "divine," from her beauty. Three hundred poets employed their pens to hand down her fame to posterity.*

The following also belong to *Raphael's* most intellectual portraits:—Count Castiglione, the friend of *Raphael*—a noble and dignified head. A youth, resting his head on his hand. These two are in the gallery of the Louvre. Cardinal Bibiena writing, looking upwards with a serious, thoughtful expression. Fedra Inghirami, Secretary to the Conclave: both in the Pitti Palace. This last is remarkable for the skill in which *Raphael* has converted a head of flat and coarse features, with a defect in one eye, into a subject of great character and attraction. *Francesco Penni*, *Raphael's* scholar, formerly in the collection of the King of Holland, at the Hague. But many of the portraits which bear *Raphael's* name are entitled to this distinction only in a very subordinate degree; many even belong to an essentially different school. Among this class may be mentioned the portrait of the poet Tibaldeo, in the possession of Professor Scarpa, at La Motta (between Treviso and Udine), now so repainted as to be worthless; Fed. Carondelet, Archdeacon of Bitunto, in the possession of the Duke of Grafton, in London; and that known in the Paris Museum by the name of "*Raphael and his Fencing Master*," by some attributed to *Pontormo*. The Two Lawyers, Bartolo and Baldo, in the Doria Gallery at Rome, are excellent heads, and, though more in the Venetian style, are decidedly in some parts the work of *Raphael*. An interesting portrait, said to be that of

* See the essay of W. Gerhard in the 'Tüb. Kunstblatt,' "Johanna von Arragonien," 1833, Nos. 15 and 16. To judge from the not very attractive treatment of the head in the Louvre specimen, and from the somewhat harsh individuality imparted to it, *Raphael* would seem not to have belonged to the ardent adorers of this celebrated beauty.

† Passavant, vol. ii. p. 88, assigns this picture to *Raphael's* Florentine epoch, which, however, we cannot reconcile with the finished freedom of the execution.

Cæsar Borgia, in the Borghese Gallery at Rome, is ascribed to *Raphael*. It is, however, neither the portrait of that Prince nor the work of *Raphael*.

With the exception of the portraits just enumerated, the works of *Raphael* hitherto described are for the most part representations from sacred history. Some subjects taken from classic history still remain to be mentioned. *Raphael* did not employ these materials, as has been sometimes the practice, in a pedantic and merely learned manner; he made no attempt to reproduce the habits and strict costume of the ancients, but rather adapted them to his own fancy, as affording the opportunity for the introduction of graceful forms in apartments devoted to festal purposes. In these productions, therefore, we again perceive the artist's peculiar feeling for beauty, and its appropriate application.

This style he had already aimed at in the subordinate decorations of the Vatican Loggie. It appears in a much more important form in some larger works, especially in the frescoes in the Roman villa belonging to Agostino Chigi (a rich friend of the arts, for whom, as already stated, *Raphael* also executed the Sibyls in the church of Santa Maria della Pace). This villa now bears the name of the Farnesina, from its later possessors of the house of Farnese. On the ceiling of a large hall facing the garden, *Raphael* represented, in ten triangular spaces, scenes from the fable of Psyche, from Apuleius; on the flat part of the ceiling are two large compositions, with numerous figures—the Judgment of the Gods, who decide the dispute between Venus and Cupid; and the Marriage of Cupid and Psyche. In the fourteen lunettes of the ceiling are Amorini, with the attributes of those Gods who have done homage to the power of Love. Among the groups, illustrative of the incidents in the fable, are several of great beauty and skill in the arrangement of the subject in a given space. The composition of the Three Graces; that in which Cupid stands in an imploring attitude before Jupiter; and a third, where Psyche is borne away by Loves, are extremely graceful.* The heaviness of the

* Two charming drawings, nearly six feet long, still exist of the two large ceiling representations, called the Feast of the Gods, and the Marriage

forms, the chief defect of these frescoes, may be generally attributed to *Giulio Romano*; the colour, again, is not even that of *Raphael's* scholars, as the whole work was restored and much repainted by *Carlo Maratti*. The nearest of the Three Graces, in the group before alluded to, is believed to be by *Raphael's* own hand.

In the same villa, in an adjoining saloon, is the fresco known by the name of the "Galatea," taken from the Cyclops of Philostratus; painted 1514. The greater part of this is *Raphael's* own work, and the execution is consequently much superior to that of the others. It represents the Goddess borne over the waves in a shell; tritons and sea-nymphs sport around her in the waves; Amorini discharge their arrows in the air. This is one of the most beautiful compositions that art has produced, imbued with a sense of life and enjoyment that is perfectly enchanting. Yet with all this, and in a scene of strictly Pagan and sensual imagination, the purity of the feeling becomes a main element in its beauty. With the exception of the group to the right of the Goddess, the fresco was entirely executed by the master's own hand.

There is a series of engravings by scholars of *Marc' Antonio*, which represent the history of Psyche, differing from these frescoes, but also ascribed to *Raphael*. Vasari names as their author the Flemish artist *Michael Coxcie*, who worked for some time in *Raphael's* school. If these designs are not in general worthy of *Raphael*, there are some, and even the greater number of the separate groups, of sufficient beauty to warrant the conclusion that the scholar must occasionally have made use of the designs of the master.

Other charming representations of mythological subjects, though much injured, are in the bath-room of Cardinal Bibiena, in the third story of the Vatican, above *Raphael's* Loggie; falsely called "il Ritiro di Giulio II." This room was decorated in the antique taste—the walls of

of Cupid and Psyche. They are slightly coloured, and only partially finished; nevertheless they so far surpass the frescoes in beauty, that we are inclined to take them for *Raphael's* own designs. We know not where they are now.

a dark red ground, and with seven gracefully designed compartments, each containing subjects alluding to the power of Love. These were designed by *Raphael*, and executed by his scholars. The Birth of Venus, Venus and Cupid on Dolphins, and Cupid complaining to Venus of his wound, are the most graceful. Beneath these, on a black ground, are figures of Amorini, exemplifying the various devices and varying progress of Love—one, in a shell, drawn by butterflies; another, in a shell, drawn by tortoises; a third harnessing a pair of snakes; a fourth drawn by snails, &c. On the ceiling are numerous designs, most of them so injured as hardly to be visible. Cupid wrestling with Pan, a charming conceit, is still seen. Repetitions of these designs are seen in a villa erected on the ruins of the palace of the Cæsars, known as the Villa Spada (also as the Villa Santini, Magnani, Mills, &c., according to its successive owners). Other mythological frescoes were formerly in the so-called "Villa Raphael,"* in the gardens of the Borghese Palace; now no longer existing. The three chief compositions have been detached from the walls and removed to the Borghese Palace. The most important represents the Nuptials of Alexander and Roxana, from the description of a picture in Lucian, and is from an excellent design by *Raphael*, executed probably by *Perino del Vaga*. The Marriage of Vertumnus and Pomona, the second picture, is the composition of one of his scholars. The third is an imitation of a masterly composition by *Michael Angelo*; naked figures, darting impetuously through the air, are aiming their arrows at a statue of Hermes, while Cupid lies slumbering by.

In once more reviewing the enormous number of *Raphael's* creations in art, we must be allowed to repeat that he directed the works of St. Peter's, from his own plan, from the middle of the year 1514; that he executed several other architectural works; that in the latter years of his life he was zealously occupied in superintending the exhumation of the monuments of antiquity, and in designing a restoration of

* No early authority speaks of this house as *Raphael's* villa: the decorations it contained were copied not only from *Raphael*, but from various masters.—C. L. E.

ancient Rome ; that he distinguished himself by two remarkable works in sculpture ; and that he died in his thirty-seventh year. When we consider these facts, we shall be filled with astonishment at the inexhaustibly creative power of this master—a power never equalled in the same perfection. Other masters, in their single works, perhaps in a great part of them, may claim a place beside him, but none have had the energy to maintain such unvarying excellence. In this respect *Raphael*, without any exception, is the most distinguished master of modern times. And if, even in this case, we find some less perfect productions, some occasional tendency toward a more superficial manner, this only proves that, great as he was, he shared the lot of all that is human.

Raphael died of a short and violent fever. Unutterable was the sorrow which filled all classes in Rome, high and low—the Pope, the court, the friends and pupils of the artist. “I cannot believe myself in Rome,” writes Count Castiglione, “now that my poor *Raphael* is no longer here.” His body lay in state under a splendid catafalque in his own house, with his last work, the Transfiguration, suspended over his head. He was buried in the Pantheon, under an altar adorned by a statue of the Holy Virgin, a consecration-offering from *Raphael* himself. The supposed skull of the great master had long been treasured in the Academy of St. Luke at Rome, when, doubts having been raised as to the precise spot of his interment, a search was made in the Pantheon in 1833, and the remains were found entire in a situation agreeing exactly with Vasari’s description. The skull, of which a cast was taken, was of a fine form. Thirty-one teeth were perfect, the thirty-second just appearing. The skeleton measured five feet seven inches, and the width of the coffin indicated a very slender frame. The relics were placed in a magnificent sarcophagus presented by the Pope, and re-interred in the same spot with great solemnities.

REMARKS ON THE ORIGIN OF RAPHAEL'S CARTOONS AND ON
THE ORIGINAL SITUATION OF THE TAPESTRIES, BY SIR C. L.
EASTLAKE.

It is unnecessary, as is sometimes done, to divide the tapestries of the Cappella Sistina into two series; they form in fact but one, and it is of importance to consider them in this light, as there is a second series executed chiefly from designs by *Raphael's* scholars. The remarks that follow relate to the first entire series alone.

The general plan of the Sistine Chapel has been already described (p. 230, *note*). The whole area, it was observed, is divided into two unequal parts by a white marble balustrade; the larger of these divisions, as in the old Basilicas, was appropriated to the presbytery. The frescoes by *Perugino* and others, on the walls below the windows, but still at a considerable height from the inlaid pavement, extended entirely round the chapel (three subjects by *Perugino* which occupied the space over the altar being afterwards destroyed to make room for *Michael Angelo's* Last Judgment); the space underneath them was decorated with imitations of embroidered hangings, to represent the costly ornaments of this kind used in the ancient Byzantine and Roman churches. These decorations were separated at regular intervals by painted pilasters adorned with arabesques. Leo the Tenth, soon after his accession, appears to have conceived the plan of ornamenting the Presbyterium, or the portion of the chapel within the balustrade, with real hangings. Eleven tapestries were accordingly executed under his auspices from cartoons by *Raphael*, and thus restored, in a far more perfect form, the ancient splendour of the Christian temples. The tapestries were separated, like the painted hangings, by pilasters in the same material, adorned with arabesques, and underneath the large subjects were narrower compositions in bronze colour, forming an apparent dado or socle. The new decorations were confined, as before observed, to the Presbyterium, thus giving it a more sacred character than the rest of the chapel.

The position of the tapestries was as follows :—At the altar was the Coronation of the Virgin.* On the right of the spectator (facing the altar) was the tapestry of the Conversion of St. Paul, and on the left that of the Calling of St. Peter (Miraculous Draught of Fishes). These three subjects occupied this space before *Michael Angelo's* Last Judgment occasioned also their removal, in the time of Paul III. On the right wall, next, and at right angles with the Conversion of St. Paul, were the Punishment of Elymas, Paul and Barnabas at Lystra, Paul preaching at Athens, and the same apostle in prison during the earthquake. The last tapestry was much narrower than the rest, owing to the occupation of part of the space by the gallery of the choristers. On the opposite wall, beginning at right angles from the Calling of Peter, were Christ's Charge to Peter, the Martyrdom of Stephen, Peter and John healing the Lame Man, and the Death of Ananias. The circumstance of the Pope's throne being on this side, again compelled a variety in the dimensions of the tapestries, and the Martyrdom of Stephen is thus of a much narrower form than the rest. These tapestries were copied in the colours of the Cartoons, but were more ornamented, the accessories being enriched with gold. The bronze-coloured designs underneath partly represented scenes from the life of Leo the Tenth.†

It was before observed that works of art done under the auspices of the Church of Rome for the decoration of her temples, may be generally assumed to have reference either to Christ, the Madonna, or the Church. With the Acts of the Apostles the history of the Church strictly begins, and *Raphael* selected the Acts of St. Peter, those of the Apostle of the Gentiles, and the death of the first martyr, to illustrate the commencement of her power and of her sufferings; the Coronation of the Virgin being the traditional type of her triumph. The same conditions must be remembered with regard to the smaller subjects from the life of Leo the Tenth, for to a Romanist they represented the history of the reigning

* Passavant, ii. 258.

† See the interesting essay by the Chevalier Bunsen in the 'Beschreibung der Stadt Rom,' vol. ii. book 2, p. 408.

successor of St. Peter, and as such were strictly analogous. The associations connected with the original destination of works of art often add to their interest, or at least explain their intention; and it must be admitted that the associations in this case are peculiarly important and striking: it is indeed but doing justice to the painter to be alive to them. The subject of the Calling of Peter, as we have seen, was immediately next the altar: whoever recollects, in the Cartoon, the deep humility and devotion in the expression and attitude of Peter kneeling in the boat before Christ, may now also call to mind that, at the distance of a few paces, the "Head of the Church" contemplated this scene from the highest of earthly thrones. These associations may be easily pursued by comparing the situation and import of the various subjects. The authority, the miraculous powers, the duties, and the sacrifices of the Church, the propagation of the faith, persecution, martyrdom—such were the warning and inspiring themes which *Raphael* selected as objects of contemplation for the "successor of St. Peter."

These associations and allusions would of course only be strictly apparent when the works were in their original situations; yet, among the merits or recommendations of the Cartoons, may be reckoned their being interesting in all places, and to all classes of Christians. But for this circumstance, perhaps we should not now possess them; for, when the treasures of art collected by Charles the First were sold, and such pictures as were deemed "superstitious" even ordered to be "forthwith burnt" (Journal of the Commons, July 23, 1645), the Cartoons would hardly have been repurchased by Cromwell, to whom we are indebted for preserving them to the nation, if they could have been considered to come within the proscribed class.

With regard to the execution of these works, *Francesco Penni* was *Raphael's* chief assistant. The co-operation of other scholars is also to be recognised, yet in almost all the Cartoons the hand of the master is apparent; most, if not entirely, in the Calling of Peter (the tapestry from which was to occupy so important a place), and least in the Paul preaching at Athens, and Christ's Charge to Peter. As

designs, they are universally considered the finest inventions of *Raphael*: at the time he was commissioned to prepare them the fame of *Michael Angelo's* ceiling, in the same chapel they were destined to adorn, was at its height; and *Raphael*, inspired with a noble emulation, his practice matured by the execution of the great frescoes in the Vatican, treated these new subjects with an elevation of style not perhaps equalled in his former efforts. The highest qualities of these works are undoubtedly addressed to the mind as vivid interpretations of the spirit and letter of Scripture; but, as examples of Art, they are the most perfect expression of that general grandeur of treatment in form, composition, and drapery which the Italian masters contemplated from the first, as suited to the purposes of religion and to the size of the temples destined to receive such works. In the Cartoons this greatness of style, not without a due regard to variety of character, pervades every figure, and is so striking in some of the apostles, as to place them on a level with the prophets of *Michael Angelo*.

CHAPTER V.

THE SCHOLARS AND FOLLOWERS OF RAPHAEL.

WE have already remarked that *Raphael* employed a large number of scholars and assistants, who all endeavoured to acquire his style, and who after his death transplanted it into various parts of Italy. The conquest and pillage of Rome by the French in 1527 also contributed to disperse the school. But this appropriation of *Raphael's* qualities by his scholars was, as we have before said, a very questionable advantage; for as the real excellence of *Raphael's* art proceeded exclusively from his individual feeling, no imitation of external manner and forms could supply its place. The works of *Raphael's* scholars are consequently often cold, formal, and insipid; it is only in a few exceptions that an original creative spirit displays itself. On the whole, they do not possess the pleasing character of *Leo-*

nardo's school, nor that of the followers of the Venetian masters, of whom we shall soon have occasion to speak.

The most celebrated of *Raphael's* scholars was *Giulio Pippi*, surnamed *Giulio Romano* (1492-1546). He was an artist of a vigorous, daring spirit, gifted with a freedom of hand which gave life and animation to the bold and restless creations of his fancy. As long as he painted under *Raphael* he not only closely imitated the master's touch, but adopted, as far as his own individuality allowed, something of *Raphael's* modes of thought in invention. Among the paths of art opened to him by *Raphael* was especially that of the antique, to which *Giulio* eagerly turned, not only for the choice of his subjects, but with a view to make its forms and general style his own. But he altogether wanted the grace and purity of his master; and when the death of the latter freed him from restraint, his coarse and impetuous impulses gradually took the lead. And when, later, he left the precincts and salutary influence of Rome, where the classic genius of the place seemed to control his taste, all trace of the scholar of *Raphael*, except in the most general features of external form, vanishes. His co-operation in *Raphael's* works has already been frequently alluded to.

About the period of the paintings in the Sala di Costantino, *Giulio* also executed other frescoes of mythical subjects in Rome; those in the Villa Lanti,* which was built from his design. Scenes also from Roman history, referring to Janus, in small, playful compositions, and a large frieze† in an upper saloon of the Farnesina Palace, have been attributed to him, but are now believed to be the work of *Baldassare Peruzzi*.‡ The charming frescoes in the Villa Madama, the building itself designed by him, are less doubtful creations of *Giulio Romano's* fancy; the stucco decorations being executed by him in conjunction with *Giovanni da Udine*. Foremost among the pictures by his hand, is an altar-piece of the Martyrdom of St. Stephen,

* Peintures de la Villa Lante de l'invention de Jules Romain, rec. par les frères Piranesi, dess. par Th. Piroli.

† Il Fregio di Giulio Romano dip. nella Farnesina, dis. ed inc. da B. Pinelli. Roma, 1813.

‡ See Crowe and Cavalcaselle, vol. iii. p. 393.

painted immediately after *Raphael's* death, for S. Stefano at Genoa, and which, after having been taken to Paris, was restored to that church. The figure of the martyr is young and beautiful, and that of St. Paul, Raphaelesque. The figures on the right are the best; those on the left are in his coarser taste. The landscape is rich and brilliant, and altogether this picture has been a noble work, but is now in a bad state, and much darkened. In the Dresden Gallery is a Holy Family of equal merit, belonging to the period when *Giulio's* independence commenced; the Virgin is preparing to wash the Child, who is standing in a vase, while the little St. John playfully pours in the water: the picture has thus a familiar domestic character; it is beautifully drawn and cleverly painted. The composition has been ascribed to *Raphael*; but, with all its excellence, it is evidently not by the great master. The fine picture above the high altar in S. Maria dell' Anima at Rome—the Madonna enthroned with angels and saints, surrounded with rich architecture—belongs also to this latter period. This was originally painted for the Fugger family at Augsburg.

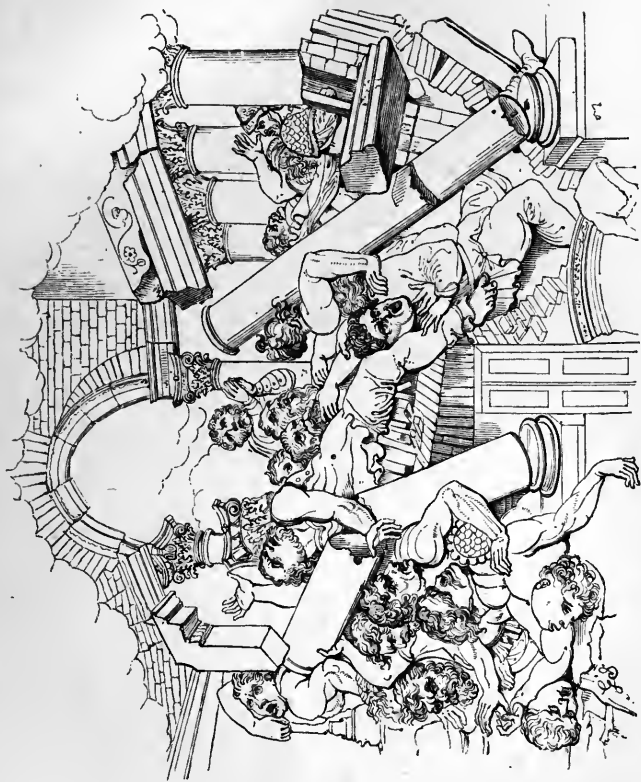
Four years after *Raphael's* death, *Giulio* was invited to Mantua, where he laboured equally as painter and architect. Indeed, he built half Mantua anew, not only erecting a number of palaces and churches, but directing their decorations in the style of *Raphael's* Loggie, and adorning them with large frescoes. For this purpose he assembled a number of scholars around him, who took a share in the execution of these works. To his earliest labours there belong, as it appears, the paintings in the old Ducal Palace; these works unfortunately suffered much in the wars and devastations which befel Mantua. In an apartment on the ground-floor in the Uffizio della Scalcheria are some beautiful works; in the lunettes is represented Diana at the Chase, with graceful figures, in which we still perceive some reminiscence of *Raphael's* engaging naïveté. An upper saloon of the building was filled by *Giulio* with frescoes from the history of the Trojan war; they are inferior to those just mentioned, and already betray a marked insipidity of mind and manner. The artist still further departed from the noble spirit of his

great master in the numerous frescoes in the Palazzo del Tè, near Mantua: two saloons are filled with subjects. The first room contains the Overthrow of the Giants,* a performance in which he has been unadvisedly compared to *Michael Angelo*; the apartment is coved in form, so that all corners and angles are avoided: on the ceiling we look up into the abode of the Gods, who are assembled around; the Winds are introduced in the pendentives; the giants, crushed by rocks and falling buildings, are represented on the walls. Though uncouth in size, they are destitute of real power (see woodcut). The second room represents the history of Psyche and other Loves of the Gods; but here, with very few graceful groups, we find an almost total indifference to beautiful and noble forms, as well as to pure colouring. These faults cannot be altogether laid to the charge of assistants: a coarseness of conception is also visible throughout, which, in some of the subjects, exceeds all bounds of propriety.†

Comparatively few easel-pictures by *Giulio* exist. The large pictures of mythical subjects in the Manfrin Gallery at Venice, contain many graceful features, though the general conception is somewhat insipid. In the sacristy of St. Peter's at Rome is a Madonna, half-length figure, with the two Children, which belongs to his earlier and more careful period. A Flagellation, in the sacristy of S. Prassede at Rome, is more mannered; a group of three almost nude figures is distinguished by an unpleasant brick-red colour in the flesh-tints. In the Gallery of the Louvre the master is represented by several characteristic works—a finely painted Madonna with both the Children; the spirited portrait of himself; the Triumph of Vespasian and Titus over

* "Giove che fulmine li Giganti, rappresentato in pitture da *Giulio Romano*, ecc. dis. ed int. da Pietro Santi Bartolo, Roma." The execution of this apartment was consigned to *Rinaldo Mantovano*; but that he was not the designer, as was formerly maintained, is proved by Gaye, in the *Kunstbl.* 1838, No. 71, and further. See also Gaye, *Cartegg.* ii. p. 257.

† Colossal figures in a small room, even where the idea of colossal size is intended to be conveyed, are unsatisfactory, as the spectator is quite near enough to perceive details, and finds none except those belonging to the execution of the work, which ought not to be visible. This unpleasant effect is produced in the Sala de' Giganti by *Giulio Romano* at Mantua.—C. L. E.



DESTRUCTION OF THE GIANTS: a fresco by Giulio Romano, in the Palazzo del Te, Mantua. P. 478



Side of an Apartment in the Palazzo del Te, Mantua; painted in fresco by Giulio Romano. p. 478. No. 2.

Judæa; and a large Circumcision of Christ, with many figures, in which the bold execution of the painter already degenerates into mannerism. Two Madonnas, after a somewhat robust model, with the Infant Christ in petulant action, are in the Borghese Gallery; a similar picture is in the Colonna Palace; all three are probably of his early time. Several pictures by him are in English collections; the best is the so-called "Education of Jupiter" by Nymphs and Corybantes; a bold and poetically conceived scene, with a rich river-side landscape of careful execution and powerful colouring, now in the National Gallery. *Giulio Romano*, in conjunction with *Gianfrancesco Penni*, was left executor of *Raphael's* will, and heir to his designs.*

The numerous scholars formed in Mantua by *Giulio Romano* followed the displeasing manner of their master, and in some instances exaggerated it. The most important are the Mantuans, *Rinaldo* and *Fermo Guisoni* (a clever Crucifixion by the latter is in S. Andrea in Mantua), and the miniature-painter *Giulio Clovio*: a missal, painted by him for Cardinal Farnese, is in the library at Naples; the beautiful bronze-work on the cover is by *Benvenuto Cellini*. The later miniatures also in an Urbino manuscript of Dante, now in the library of the Vatican, are the work of *Clovio*. The paltry conceits of the allegories disturb the otherwise excellent execution.

Among *Giulio Romano's* scholars, the Bolognese, *Francesco Primaticcio* (1490-1570), formerly the scholar of *Innocenzo da Imola* and *Bagnacavallo*, deserves especial mention. He executed the numerous stuccoes in the Palazzo del Te, and was afterwards invited by Francis I. into France, where he directed some decorations in the palace of Fontainebleau,† similar to those by *Giulio Romano* at Mantua, and in a generally similar style: the king, as a reward, created him

* The fine picture in the Parma Gallery, called "I quattro Santi," is by *Giulio Romano*, after a design by *Raphael*.

† The principal work of *Primaticcio* at Fontainebleau, the Gallery of Ulysses, no longer exists. The historical representations are known to us by a work, 'Les Travaux d'Ulysse peints à Fontainebleau par le Primatice, par Theodore van Thulden. 1633.' (58 plates, lightly and spiritedly etched.)

Abbot of St. Martin. *Primaticcio's* figures have something over-slender and affected. Among his few existing easel-pictures is "The Return of Ulysses," a work of noble character, careful execution, but weak colouring, now at Castle Howard. His assistant and follower in these works was *Niccolò dell' Abate*, who also adopted the style of the *Raphael* school. In his native city, Modena, in the Palazzo della Commune, there is a series of paintings by him, in a simple, noble style, free from mannerism. A beautiful Adoration of the Shepherds is in the Portico de' Leoni at Bologna. The subjects he executed on the walls of the Castle of Scandiano, from the *Æneid*,* have less merit. The Gallery of Dresden has a large altar-picture by him, representing the Martyrdom of St. Paul; it is, however, more mannered than the works before referred to, and contains reminiscences of *Correggio*, thus showing the school from which *Niccolò* originally proceeded. An excellent Rape of Proserpine, in a rich, fantastically lighted landscape, is in the Stafford House Gallery.

Another of *Raphael's* scholars was the Florentine *Pierino Buonaccorsi*, called *Perino del Vaga* (1500–1547). His Madonnas and other subjects in various collections show his imitation of *Raphael*, though without his depth or beauty. He was endowed, however, with a peculiar lightness and facility of execution. The rapid degeneration of his style is still more striking than in *Giulio Romano*. Beside the above-mentioned works, *Perino* executed, under *Raphael's* superintendence, or at all events from his designs, the figures of the planets in the great hall of the Appartamento Borgia, in the Vatican. After the sacking of Rome, he went to Genoa, and there decorated the Doria Palace with stuccoes and frescoes in a style similar to that adopted by *Giulio Romano* at Mantua, the subjects of the frescoes being taken from classic fables. At a later period *Perino* returned to Rome, where he opened a studio, in which, however, little beside mechanical works were produced. A charming little picture, the rival songs of the Muses and the Pierides on Mount Parnassus, is in the

* L'Eneide di Virgilio dip. in Scandiano dal celebre pitt. Niccolò Abati, dis. dal Gius. Guizzardi, inc. dal Ant. Gajani ecc. Modena, 1821.

Louvre. A Nativity, with four saints, of the year 1534, formerly in Cardinal Fesch's gallery at Rome, combines with a spirited and light treatment intrinsic emptiness and feebleness. A portrait of Cardinal Pole, in the collection of Lord Spencer at Althorp, belongs, on the other hand, like most of the portraits of this school, to the best specimens of the master. Among the numerous scholars whom he formed at Genoa, *Lazzaro* and *Pantaleo Calvi* are favourably mentioned.

Gianfrancesco Penni, surnamed "*Il Fattore*" (1488-1528), the brother-in-law of *Perino del Vaga*, was, with the exception of *Giulio Romano*, *Raphael's* most trusted scholar. His works are rare, as he died in early life, eight years after *Raphael*. In Naples, where he resided in his latter years, he left specimens of his art in which we recognise an unaffected, but not profound representative of the Roman school. The lower half of the Coronation of the Virgin, for Monte Luce, which he is said to have executed after *Raphael's* death, scarcely rises above mediocrity; the features are expressionless, the actions violent, and the colouring cold and opaque. A Charity and a Hope, two pretty but unmeaning pictures, have migrated from the Borghese Palace to England. *Penni* left one scholar in Naples, *Leonardo*, surnamed "*Il Pistoja*," a Tuscan by birth. This artist, in the early part of his life, appears to have formed a style from the influence of *Leonardo da Vinci's* works, and to have afterwards united it with the Roman manner; a Madonna and Child, in the Berlin Museum—a picture not destitute of merit—may serve as an example. *Penni* executed copies both of the Entombment and Transfiguration by *Raphael*; the latter now in the Sciarra Colonna Palace, Rome.

One of *Raphael's* most distinguished scholars, *Andrea Sabbatini*, of Salerno (*Andrea da Salerno*), 1480-1545, a master but little known, received his first education in the early school of Naples—the school of the *Donzelli*, *Silvestro de' Buoni*, &c.—and afterwards resided some time in Rome with *Raphael*. Family affairs recalled him to Naples, in 1513, and *Raphael* unwillingly parted with a scholar of much ability. It is probable that this artist's short residence in Rome preserved him from the insipidity of manner

common to all *Raphael's* other scholars; it is only in the later works of *Andrea da Salerno* that the degenerate Roman manner is perceptible, when other Roman influences (that of *Penni* among the rest) had given a new direction to Neapolitan Art. *Andrea's* works are almost unknown out of Naples; the Public Gallery and the churches of that city contain a large number. His earlier works partake of the early Neapolitan school; in others the artist strikingly resembles *Raphael* in his youthful Florentine period. Among these are two beautiful small pictures in the Naples Gallery, from the history of S. Placido. Some highly finished works also exist by his hand, evincing a noble and refined feeling, and distinguished by fine drawing, and light but warm colouring. The best is an Adoration of the Kings, also in the Gallery. His later works, as before observed, are more superficial, though excellent in some portions, particularly in the heads. These works, however, seem to have formed the style of his scholars and followers, amongst whom *Francesco Santafede* and his son *Fabrizio* are favourably distinguished. Numerous specimens of their art, not altogether without merit, survive in Naples. *Giambernardo Lama*, a contemporary of *Andrea da Salerno*, also of the early Neapolitan school, belongs to the same class. These last-mentioned painters, whose style may be examined in the Naples Gallery, combine with a mannered but careful execution an unpretending simplicity and beauty seldom found in the middle of the sixteenth century.

Besides *Penni* and *Andrea da Salerno*, a third scholar of *Raphael* exercised important influence on Neapolitan Art. *Polidoro Caldara* (*Polidoro da Caravaggio*), 1495–1543, was originally a mason employed in the works of the Vatican. His talent for painting was developed only at a late period; it is said that he and *Maturino* of Florence embellished the exterior of several palaces in Rome with paintings in *chiaroscuro*,*

* See engravings, 'Opere di Polidoro da Caravaggio dis. ed int. da Gio. Bapt. Galestruzzi,' Roma, 1653. The frieze of the Casa Gaddi is engraved by *Santi Bartoli*. The technical process of this *chiaroscuro* is well known. The wall is painted with a dark colour, and a lighter one laid over it; and then the design scratched into it with a pointed instrument, so that the dark lower colour is seen through the lines.

chiefly friezes with subjects from ancient history and mythology, in which, it is believed, the principal merit belongs to *Maturino*. The little that has been preserved of them, as well as the still existing copies and designs (for instance, a beautiful drawing in brown of the fable of Niobe in the Corsini Palace), display a decided tendency to the later Raphaelesque style. The study of the antique is here most happily united to picturesqueness of effect, while the mannerism which undermined the school of *Raphael* is still subdued by great freshness of power. In *Polidoro's* few easel-pictures also of this time—for instance, in a scene from the fable of *Psyche*, in the Louvre—we still trace beautiful reminiscences of *Raphael's* elevation of feeling. His later works executed in Naples and Messina show a totally different style. The mannered idealism of his Roman contemporaries is here replaced by a gaudy and somewhat unpleasant naturalism, which, though hitherto kept down by the noble examples around him, may be considered as the original tendency of this painter. At the same time, even in this representation of common nature, he evinces much power, life, and passion, being the first to suggest that style which afterwards became the basis of the Neapolitan school. His principal work—Christ bearing his Cross, painted in Messina—is now, with a number of smaller pictures of sacred subjects, in the Public Gallery at Naples. It is a highly animated, and, despite the meanness of the forms, an imposing composition, of gloomy brown colouring, like most of *Polidoro's* later works. *Polidoro's* works in Germany are rare: an Annunciation in the Gallery at Gotha is pleasing in colour.

Many artists passed from the Bolognese school of *Francia* into that of *Raphael*, generally acquiring a pleasing manner, but always retaining, in a greater or less degree, the direction of their earlier teaching. Of these may be named *Timoteo della Vite*, or *Viti* (1470–1523). Like *Raphael*, he was born at Urbino, and returned there after a comparatively short residence in Rome. A pleasing picture of his earlier time, before he joined *Raphael*, is in the Gallery of the Brera at Milan; it represents the Madonna with an infant

angel above, and two saints, in a landscape. The heads recall *Francia* and *Perugino*. A S. Appollonia, in the church of the S. Trinità at Urbino, is cold and dry. Two bishops with donors, in the sacristy of the cathedral (1504), and a Holy Family in the oratory of S. Giuseppe, both at Urbino, are not much more attractive. Later, under *Raphael's* influence, he partook slightly of his grace, without entirely abandoning the Umbrian manner. To this period belongs an attractive picture in the Gallery at Bologna, representing the Magdalen: she stands in a cave, clothed in a red mantle; with her hair flowing down to her feet, and her head gracefully inclined towards her left shoulder. The picture, though in the early manner, is well executed; the drapery falls in large and beautiful folds; the execution is soft and warm, and the expression of the countenance full of feeling. Another early picture, in the Brera at Milan, representing the Immaculate Conception, with several figures of saints, though well drawn, has a certain affectation, and that cold, silver-grey colouring which often occurs in his works. The same may be said of the altar-pieces in S. Angelo at Cagli, representing the risen Saviour with the Marys, and several saints. Some frescoes in the little church of S. Caterina di Siena at Rome are ascribed to him, but these are much injured, and only show the general type of the Roman school; otherwise, *Timoteo's* works are very rare. In the Berlin Museum is a Madonna enthroned with several children and two saints, now assigned to him, though formerly, from a false inscription, ascribed to *Giovanni Santi*; also a small St. Jerome in the Wilderness. *Timoteo* was also distinguished as a painter of miniatures.

A second artist from *Francia's* school was *Bartolommeo Ramenghi*, called *Bagnacavallo* from his birthplace. He afterwards returned to Bologna, and transplanted the style of the Roman school to that city; his pictures are somewhat rare. *Bagnacavallo* displays a steady aim at grandeur and freedom of conception, while the foundation of simplicity of representation which he acquired in *Francia's* school preserved him from the scattered and affected manner of *Raphael's* other scholars. He was deficient, however, in that

inward power necessary to animate the grand forms he selected, and his works convey the impression of conventional imitations from *Francia* and *Raphael*. In S. Maria della Pace at Rome are the colossal figures of a prophet and a saint in armour, in fresco, by his hand: but there is something artificial in the large treatment of the forms. The Gallery of Bologna has a Holy Family surrounded by saints, not powerfully painted, but pleasing in expression. In the Dresden Gallery a Madonna in glory with four male saints, bears his name—a picture of energetic expression. In another large picture of several saints, in the Berlin Museum, the former pupil of *Francia* is easily to be recognised, particularly in the expression of the heads. There is also a mannered though animated sketch of a troop of warriors before a city, ascribed to him, in the Colonna Palace at Rome. *Biagio Pupini* was an assistant of *Bagnacavallo* in Rome, and in his later works in Bologna.

A third scholar of *Francia*, *Innocenzo Francucci da Imola*,* did not reside in Rome, and remained but a short time in Florence (with *Mariotto Albertinelli*) after he had left his master's school, yet he became one of *Raphael's* most zealous followers, and has even repeated whole figures from that master's works in his own compositions. In the Gallery of Bologna, for example, there is a large altarpicture, formerly in S. Michele in Bosco, in which he has introduced a poor repetition of the Archangel Michael by *Raphael*, injudiciously placed in juxtaposition with two saints, standing in tranquil attitudes. Hovering beside the Madonna are angels, also copied from *Raphael's* "Disputà." A well-painted Holy Family, transferred to the Gallery of Bologna from the church of the Corpus Domini, is more important; the composition is full of life, and sufficiently resembles *Raphael's* style. One of his best pictures is in the Cathedral of Faenza. A pleasing Madonna with saints, of the year 1527, was in the Solly Collection, and afterwards in that of the King of Holland. The Berlin Museum also contains a graceful picture by *Innocenzo*, but in this instance again the

* P. Giordani, sulle Pitture d'Innocenzo Francucci da Imola. Milano, 1819.

Madonna enthroned on clouds is an imitation of *Raphael's* Madonna di Foligno; the expression of the saints below is thoughtful and noble. His small Madonnas and Holy Families are not unfrequent in galleries; they are in general easily recognised by the Roman style of composition, and by the *Francia*-like expression of the heads. Two are in the Borghese Palace at Rome.

To these artists may be added *Girolamo Marchesi da Cotignola*, who was formed in *Francia's* school, and painted long in the earlier style. To this portion of his life belongs a Coronation of the Virgin, with angels and two saints, in the Berlin Museum; a picture of constrained arrangement, but of great sweetness in the heads. Later in life this painter came to Rome and adopted the style there prevalent. A Madonna with kneeling monks, excellently painted, and with admirable heads, is in the Berlin Museum.

Primaticcio and *Pellegrino Tibaldi* (*Pellegrino Pellegrini*) were scholars of *Bagnacavallo* and *Innocenzo da Imola*: the former we have seen employed in France, and with *Giulio Romano*; the latter went to Spain, and transplanted the Roman manner into that country. His works, which occur but rarely in Italy, are distinguished by an unaffected grace and the expression of earnest feeling: the Marriage of St. Catherine, in the Gallery of Bologna, is an example; and in the same style is a St. Cecilia with two angels playing on musical instruments, half-figures, in the Belvedere Gallery at Vienna.* The frescoes of the Remigius Chapel in S. Luigi de' Francesi at Rome are more mannered.

From the early school of Ferrara, *Benvenuto Tisio*, 1481–1559 (surnamed *Garofalo* from his native city), passed into that of *Raphael*;† he was also for some time a scholar of *Lorenzo Costa*, but appears to have imbibed little of that master's manner; his style partakes more that of the Ferrarese

* *Tibaldi* might rather be classed with the followers of *Michael Angelo*; for if he was at first a scholar of *Bagnacavallo* (which is not certain), he never ceased to aim at the manner of *Michael Angelo* after having studied in the Cappella Sistina at Rome. The *Caracci* called him "Il Michelagnolo riformato."—C. L. E.

† In 1499 *Garofalo* was an apprentice in the atelier of *Boccaccino* at Cremona, and deserted thence for Rome.

school, as we see it in the works of *Lodovico Mazzolino* in its highest perfection : in *Garofalo* it is to be traced in a rather fantastic mode of conception, and in a peculiarly abrupt and vivid colouring, never wholly laid aside even after he had adopted the Roman manner and somewhat modified his colouring. The most considerable works of his later time are not always the most attractive. There is a rather empty ideality of expression and a deficiency of making out in his large figures which the most brilliant execution cannot conceal ; and though his heads are beautiful and his drapery classical, there is a certain monotony in his numerous works. Smaller easel-pictures, which are the best specimens of *Garofalo's* powers, occur frequently in galleries, especially in Rome, in the Borghese Palace and other collections. Of his large compositions the most celebrated are the Entombment in the Borghese Palace, executed carefully and with a good understanding of effect. Another, of similar arrangement, but with more repose and intensity, is in the Public Gallery at Naples. A Salutation of the Virgin is in the Doria Gallery at Rome ; an Adoration of the Child, who is lying on the ground, is in the same collection. A Madonna in clouds, with a Santa Conversazione below, beautifully painted, but, excepting the principal figure, unmeaning in expression, is in the Academy at Venice. A fine altar-piece, the Madonna and Child enthroned, with four standing saints, two on each side, is in the National Gallery. In his works at Ferrara, painted after his return, the Roman style predominates. In S. Francesco at Ferrara there are several of his large altar-pictures, some of great merit ; and, among others, a fresco representing the Betrayal of Christ. In S. Andrea also, at Ferrara, there is a large work by *Garofalo* over the high altar. A large fresco belonging to the refectory of the same church has been lately taken down and removed to the Public Gallery ; it represents the triumph of the New Testament over the Old in a strange allegory. Some school pictures by the master are also there.

The Ferrarese painter *Ludovico Mazzolino* (1481-1530) may be here introduced, though dating from the school of *Lorenzo Costa*, and connected only circuitously with the

school of *Raphael* through his fellow-scholar *Garofalo*. *Mazzolino* adhered to the earlier Ferrarese manner, as seen in *Ercole* and *Giulio Grandi*. His pictures are usually small and minute, with great depth and power of local colour, and often heightened with gold in the lights. His backgrounds consist generally of rich architecture, with delicate bas-reliefs in classic taste. The heads are short and round, and sometimes fantastic in character. Several specimens are in the National Gallery. Two pictures—one with figures the size of life, Christ disputing with the Doctors; the other, a Virgin and Child, about half life-size, with the Magdalen and St. Anthony, both in the Berlin Museum—are rich in colour, but his minute execution hardly fills the scale adopted.

Contemporary with *Garofalo*, the brothers *Giovan Battista Dossi*, and the more celebrated *Dosso Dossi* (1474–1558), flourished at Ferrara. They also passed some time in Rome, but not till after *Raphael's* death. Their works display a Venetian influence in the style of *Giorgione*, as well as the fundamental style of the Ferrara school. In the Ferrarese Public Gallery is a sumptuous work by *Dosso Dossi*, of considerable size, formerly in S. Andrea. The Virgin and Child, with the little Baptist, are on a lofty throne; St. John the Evangelist seated below, with other saints. In compartments on each side are full-length figures of SS. Sebastian and George, SS. Gregory and Ambrose above. The colouring is splendid; the canopy above the Virgin of unsurpassable richness.

The distinctive peculiarities of *Dosso Dossi* are, however, not fully shown in his altar-pieces, of which there are several in the Dresden Gallery. The master is seen in another vein in his favourite mythological and fantastic subjects. A somewhat stiff and probably early picture of this kind is the so-called Bacchanal in the Pitti Palace at Florence—a motley group of ladies and gentlemen; some of them, half nude, are pressing round a table on which lie masks, musical instruments, &c. If the composition appear to be studied and overcrowded here, we see him, on the other hand, in his “*Circe*” (in the Borghese Gallery), indulging in the freest

naïveté of expression. The Enchantress, a form of pleasing individuality, clad in a gorgeous purple and gold robe, with a rich turban, is seated in a beautiful forest landscape. The successful exertion of her magic art is expressed in her confident and triumphant action: she holds in her right hand a tablet with necromantic signs; at her feet are a magic circle, a coat of mail, a dog, and two birds; near her are several little hags bound to a tree; at a distance are three knights bivouacking on the grass. A wild fancy is shown in the picture in the Dresden Gallery, called "the Dream." In his later years (after 1554) *Dosso Dossi*, assisted by his brother, painted several apartments of the ducal palace at Ferrara. In the Aurora Saloon several of the mythological ceiling subjects are still preserved—Aurora on her Car, Apollo on his, &c. In the long saloon is a painted ceiling, also an excellent frieze with bacchanals and other antique scenes; similar subjects are in the saloon "del gran Consiglio." In a small room is a bacchanalian scene, treated more as a landscape, in which *Titian* assisted; it is now much ruined. Many features in these works recall the tendency of *Giulio Romano*, nor do we fail to trace with much that is excellent a certain conventionality and hardness.* A fine picture by *Dosso Dossi*, much neglected, is in the Public Gallery, Rovigo, called a *Garofalo*. The St. Sebastian in the Brera, called *Giorgione*, is also by *Dosso Dossi*.

Two fantastic landscapes by the hand of *Giambattista Dossi*, in the style of his Netherlandish contemporaries, are in the Borghese Palace at Rome; the one represents a distinguished company encamped upon the shore, the other, demons in a wilderness, probably after the example of *Jerome Bosch*, or some such kindred mind.

A similar tendency to the style of *Garofalo* is displayed by other Ferrarese masters of the time—*Giambattista Benvenuti*, called *L'Ortolano* (or the Gardener, after his father's way of life), and *Caligarino*, so called because he was originally a shoemaker, and, as it is said, became a painter from a remark of *Dosso Dossi's*, that the boots he had made him fitted as if painted. *L'Ortolano* is supposed to have died young, about

* See *Kunstbl.* 1841, No. 74.

1525. His *chef-d'œuvre*, SS. Sebastian, Roch, and Demetrius, the size of life, from the church of Bondeno near Ferrara, is in the National Gallery. *Caligarino* is seen in S. Giovannino at Ferrara. He adhered to the earlier Ferrarese manner.

Michele Cortellino, or *Cortellino*—said to be a scholar of *Costa*, who imitated *Mazzolino*—is seen in an altar-piece with the Madonna and Child enthroned, and two saints on each side, signed and dated 1506, in S. Andrea, Ferrara; also in a *Pietà* at Beora, six miles from Ferrara.

We now return to *Raphael's* own school, where we still find artists deserving attention, especially *Giovanni da Udine*, who assisted *Raphael* in the arabesques of the Loggie, and in other decorative works. *Giovanni* was particularly distinguished in the representation of fruit, animals, birds, and still life of all kinds. The decorative paintings in the first arcade in the first story of the Loggie of the Vatican, and the pleasing frieze with children playing, in an apartment of the Villa Madama at Rome, are among *Giovanni's* more independent works. After the sacking of Rome, *Giovanni* was employed in many other parts of Italy. In his old age he returned to Udine. A ceiling in the Archbishop's palace at Udine, painted by *Giovanni*, is in the style of the Loggie of the Vatican. The artist's house, decorated with stucco ornaments and figures in relief, also exists. We must mention here an excellent picture in the Academy at Venice, ascribed to his youth, which tends to prove that, when he came to *Raphael*, he was already a distinguished scholar of the Venetian school. It represents Christ among the Doctors, with the Four Fathers of the Church in front; a quiet and beautiful composition, with a fine expression of surprise, conviction, and inspiration.

Other scholars of *Raphael* were *Pellegrino da Modena*, of whom little certain is preserved; *Tommaso Vincidore* of Bologna (the *Thomas Polonius* of *Albert Durer's Journal*); *Vincenzio da S. Gimignano*, who, assisted by a painter of the name of *Schizzone*, painted façades of palaces in the style of *Polidoro*; and *Jacomone da Faenza*, an artist of no repute. The two Milanese, *Gaudenzio Ferrari* and *Cesare*

da Sesto, have been already mentioned. The companions of *Raphael* in *Perugino's* school, *Alfani* and *Adone Doni*, afterwards adopted the Roman style. Some northern artists also formed themselves under *Raphael*, such as the Flemish painter *Michael Coxcie*, who endeavoured to imbibe the style of the great artist, and afterwards practised it in his native country; *Georg Pens*, originally a scholar of *Albert Durer*, &c. To conclude, we must not omit the influence which *Raphael* exercised on the art of engraving. In this department, *Marcantonio Raimondi*, of Bologna, is particularly noteworthy. He received his first instructions in the art of niello from *Francesco Francia*, then turned his attention to engraving, and began by copying his master's works; he then imitated *Mantegna*, afterwards *Albert Durer*, and finally perfected himself by drawing under *Raphael*, who distinguished him with his favour, and allowed him to engrave his designs. *Marcantonio* also engraved after *Michael Angelo*, *Giulio Romano*, &c., in like manner from their own designs. Two of his scholars assisted him in engraving from *Raphael* — *Agostino Veneziano* and *Marco Ravignano*. Thus the art of engraving, in the perfection represented by *Marcantonio* and his followers, may be said to have commenced in the studio of *Raphael*. In all that regards drawing and precision of outline, the engravings of this time have never been surpassed by later productions, though lacking the delicacy of modelling, gradation of tones, and other picturesque effects which are now required. The importance of this school of engraving consisted chiefly in its having been so imbued with *Raphael's* feeling that it was able to preserve his style even where, as in many cases, only a slight drawing served as a model, and the accessories were left to the engraver to complete. Thus in the hands of such artists even the works of other painters acquired a *Raphaelesque* stamp. The spread of *Raphael's* fame, and the supremacy of his style, are owing therefore in no slight measure to these engravings.

CHAPTER VI.

MASTERS OF SIENA AND VERONA.

WE have already mentioned how the school of Siena, deeply as it had declined in the fifteenth century, sought to renew its powers at the congenial source of the Umbrian school. This attempt was successfully made by several painters in the beginning of the sixteenth century, and especially by *Del Pacchia* (see vol. i. p. 287). It required, however, the influence of a master in whom every quality of art belonging to the time should be united, to raise Sienese painting to the standard of the sixteenth century; and such a master appeared in the person of the Lombard, *Gianantonio Razzi*, or *Bazzi*,*—born about 1480, died 1549—one of the most attractive painters of his time. *Razzi* was a native of Vercelli, and appears to have been formed under *Leonardo da Vinci*; he afterwards settled in Siena, of which place he became a citizen. In his heads, particularly of women, he resembles *Leonardo*; they unite grace, tenderness, and sweetness with an earnestness and fervour not to be found perhaps in any other master. *Razzi*'s graceful and picturesque treatment of landscape, somewhat resembling what we see in *Francia*'s fresco works, is also a remarkable feature. Had the sentiment of beauty been more fixed in his mind, and his drawing and grouping more correct, he would have been one of the first artists of any time. The earliest known works of *Razzi* (about 1502) are the twenty-six well-preserved frescoes representing the history of St. Benedict, in the convent of S. Uliveto Maggiore, near Buonconvento (not far from the high road between Siena and Rome), where *Luca Signorelli* had already laboured. Here he appears severe in style, and evidently aiming at individuality of character. Soon after this he painted the Miracle of the Loaves and Fishes in the refectory of the neighbouring convent of S. Anna, a work which is also in a good state of preservation. At a later period he was employed

* We retain the name *Razzi*, used by Sir C. L. Eastlake.

† Rumohr, Ital. Forsch. vol. ii. p. 387.

by Julius II. in Rome, where his works in the Stanza dell' Eliodoro, with the exception of some arabesques and ornaments on the ceilings, were soon effaced, to make way for *Raphael*. A few of his frescoes, with noble and beautiful portions, are preserved in the upper story of the Farnesina—the Marriage of Alexander with Roxana, and Alexander in the Tent of Darius. Here we see the most attractive and graceful female forms, although many of the details betray a want of practical skill and experience.

Razzi appears more important in his later works; his *chef-d'œuvre* is at Siena, in the chapel of S. Caterina da Siena, in S. Domenico. On the altar-wall is seen, on one side, St. Catherine in ecstasy, before the apparition of the First Person of the Trinity, with the Madonna and the Infant Christ, accompanied by angels of exquisite beauty; on the other side of the altar the saint is represented fainting, supported by nuns, while Christ appears above. This is a picture of the highest charm of beauty and expression. A third work on a side wall is not remarkable as a composition, but excellent in the single figures.

Razzi executed another work of great merit in conjunction with *Del Pacchia* and another Sienese, *Beccafumi*, in the oratory of the brotherhood of S. Bernardino. Here the history of the Virgin is represented in figures larger than life in several pictures, divided by light pilasters. The greater part is by *Razzi*; but his spirit pervades the whole, and even raises the works of his fellow-labourers to its own standard. The most remarkable subjects are the Visitation and the Assumption, especially in the heads. Frescoes by *Razzi* are also in the Sala Consiglio of the Palazzo Publico, and altar-pieces by him are in the churches of Siena. A Deposition from the Cross, of the year 1513, in S. Francesco, with some Leonardesque heads, shows much affinity in colour to *Gaudenzio Ferrari*; some frescoes in S. Spirito, an Adoration of the Kings in S. Agostino, and a Madonna and Child, with the Baptist and two angels, in the Chigi Palace, are all noteworthy. Otherwise his works are not frequently met with in collections, and for this reason he is far less known than he deserves to be. In Florence he is well

represented: the St. Sebastian, in the Uffizi, is a figure of the noblest proportions, though severe in colouring; in this last respect it is an exception to his general style, for a soft and warm tone is one of his characteristic beauties. The expression of grief in the countenance is of touching beauty. An Ascension in the Public Gallery at Naples is distinguished by the beautiful forms of the angels, and by a highly animated expression. A single figure of Lucretia, painted for Agostino Chigi, not unworthy even of *Raphael*, formerly in the collection of Herr von Kestner, is now in the Public Gallery at Hanover. A Flagellation, transposed from the wall to canvas, is in the Academy at Siena. An excellent Sacrifice of Abraham is in the choir of the cathedral at Pisa. A fine Madonna, with Child and Joseph—the Madonna seen to just below the knees—is in the Borghese Palace at Rome. Finally, the cathedral of Asina Lunga possesses a grand specimen of the master, the Madonna and Child enthroned, the Child standing on the same pedestal with his Mother, the infant Baptist kneeling below; on the right SS. Sebastian and Anthony, on the left SS. Louis and Rock. *Razzi* is sometimes seen under the misnomers of *Cesare da Sesto* and *Gian Pedrini*, as in the Turin Gallery.

Michael Anselmi (surnamed *Michelangelo da Siena*) and *Bartolommeo Neroni*, who commonly bore the name of *Maestro Riccio*, were scholars of *Razzi*. Two large pictures by *Riccio*, in the Sieneſe Academy, already show the influence of the Florentine manner, and remind us but little of his first instructor. *Domenico Beccafumi* (surnamed *Meccherino*) has been mentioned as having been employed with *Razzi* in the oratory of S. Bernardino. In those works he approaches the noble and simple grace of his master. In the Sieneſe Academy there is a remarkable altar-picture by him. A circular picture in the Torrigiani Collection, Florence, is also a good specimen. In his later works, however, he became more mechanical, only retaining the beautiful external forms he had learned in Florence; but as his colours are always clear and lasting, his pictures (some of which are preserved in the Palazzo Publico in Siena) produce at least an agreeable effect on the eye. One of the most interesting

of his later works is the pavement of the choir of the Duomo at Siena, which is formed of a mosaic of light and dark marbles, with lines of shading in the style of niello. Earlier works of this kind, which are peculiar to this cathedral, are merely drawn, in a manner resembling niello.

This series of the Sieneſe artists closes with *Baldassare Peruzzi* (1481–1536), one of the best modern architects, and who, as ſuch, fills an important place in the history of architecture; he alſo deſerves honourable mention as a painter. His progreſs is ſimilar in development to that of his Sieneſe contemporaries: for example, there are paintings by him on the ceiling of the ſaloon of the Farnesina (in which *Raphael* painted his “*Galatea*”), which rather lean to the early ſtyle of the fifteenth century, but contain graceful and intereſting details. The frieſcoes which he executed in the tribune in S. Onofrio in Rome, below the works of *Pinturicchio* in the ſemi-dome, are more important, yet ſtill in the early manner. They repreſent the Madonna enthroned with ſaints—on one ſide the Adoration of the Kings, on the other the Flight into Egypt—and contain very graceful heads. A ſtanding figure of Charity, with three children, of ſevere beauty, is in the Berlin Muſeum. At a later period *Peruzzi* adopted the Roman ſtyle, but ſacrificed, in his efforts after external beauty of form, the artleſs grace which diſtinguiſhed his early works. His principal work at this time is a picture in the little church of Fonte Giuſta at Siena—the Sibyl announcing the Nativity to Auguſtus. The figure of the Sibyl is not without grandeur, but the effect of the whole is cold. An altar-piece in S. Maria della Pace at Rome (the firſt chapel on the left), and a Preſentation of the Virgin (in the ſame church), in which the architectural portions are the chief features in the picture, are of inferior value. An Adoration of the Kings, in the Bridgewater Gallery in London, is of indifferent merit in the heads, and, as in *Peruzzi*’s later manner, fantaſtic in the coſtumes. Another picture of this ſubject, aſcribed to *Peruzzi*, as well as a correſponding drawing, is in the National Gallery. *Peruzzi* was alſo diſtinguiſhed in architectural decorative painting; the Farnesina (in Rome), which was built by him,

contained beautiful examples of this style, but the decorations of an apartment in the second story are all that remain. The beautiful ornaments of the exterior, executed in green colour, have also disappeared; and this graceful building, once so much admired, now makes but a poor appearance. *Peruzzi's* best works are imbued with a feeling for the antique. He was also a mathematician, and a master of perspective.

The Veronese *Gianfrancesco Carotto* (about 1470-1546) may be compared to *Razzi* in the general tendency of his style, and, like the Sienese painter, he is less known than he deserves to be. Out of Verona his works are rare; but in the churches of that city, as well as in the Palazzo del Consiglio, there are ample materials from which an idea may be formed of his merit. He was educated in the school of *Andrea Mantegna*, but has little in common with him; he inclines to the manner of *Leonardo*, and also to that of *Correggio*. In his later works, however, there is an evident approach to *Raphael's* style, though, in this instance, without the injurious effects of which we have already given so many examples.

In his early works *Carotto* appears constrained, and leans to the earlier manner, particularly to that of *Girolamo dai Libri*; his best and maturest characteristics are seen in his works in the Cappella degli Spolverini, in S. Eufemia at Verona. In the centre picture of the altar are three archangels; in the side panels two female saints. The expression in the heads of the angels is extremely mild and noble; that of St. Michael especially has an almost celestial purity. The upper portions of the figures are very beautiful; the lower limbs are less perfect. The two female saints have more of a statue-like severity, and are cold in expression. On the side wall *Carotto* painted the History of Tobit. The lower subject is especially graceful. These frescoes are, unhappily, much painted over and injured. *Carotto* is seen also to advantage in the chapel of the Concezione, S. Fermo, Verona. His small pictures are very pleasing; one is in the Petrobelli House, Bergamo; another in the collection of the late Sir Charles Eastlake.

The warm and well-blended colouring of *Carotto* forms a peculiar contrast to the severe style of his drawing.

CHAPTER VII.

CORREGGIO AND HIS SCHOLARS.

ANTONIO ALLEGRI,* surnamed *Correggio* from his birthplace, was born in 1494 and died in 1534. Little is known of *Correggio's* education. He is believed to have learned the rudiments of art from his uncle, *Lorenzo Allegri*, and from *Antonio Bartoletti*. If it be true that he studied under *Francesco Bianchi*, called *Il Frari*, at Modena, it could only have been for a short period, for that painter died in 1510, after a long illness, when *Correggio* was but sixteen. There is reason, however, to believe that, on account of the plague at Correggio, the young painter removed in 1511 to Mantua; and it is there, in the works of *Mantegna*, that the influences must be traced which contributed to form his style. This is chiefly seen in that conception of the art of foreshortening, in which objects are represented as if actually seen from below, of which *Melozzo da Forlì* in Rome, and *Mantegna* in the Camera de' Sposi at Mantua (see pp. 259 and 297), had given the first known examples. Nor can it be doubted that in the charm of expression, roundness of forms, and softness of transitions, the works of *Leonardo* acted also on the mind of the painter.

Correggio is distinguished by a *subjective* mode of conception, of that kind which may perhaps be best defined by the word sensibility, though not to be confounded with the false sensibility, or rather the affectation of that quality, which belongs to a later date. With him it is rather a high-wrought susceptibility, an excitable and ardent nature, which led to

* See Gius. Ratti, *Notizie storiche sincere intorno la vita ed opere di Antonio Allegri da Correggio*: Finale, 1781. Pungileoni, *Memorie storiche di Ant. Allegri, detto il Correggio*: Parma, 1817. Outlines in Landon, *Vies et Œuvres*, etc.; Corrége. See also the German translation of Vasari, vol. iii. part ii. p. 60. *Correggio's* poverty had no foundation in fact, and the well-known anecdote of his death, on which Oehlenschläger's play was based, is a fable. Vasari is, however, probably correct in saying that *Correggio* was never in Rome.

the pervading characteristics of his works. These qualities, also, entailed the peculiar treatment and choice of his subjects. In his compositions all is life and motion, and even in devotional subjects painted for altar-pieces, which prescribe a certain earnestness and sobriety, he introduces an element which is always joyous, sometimes even humorous. All his figures express the overflowing consciousness of life, the impulses of love and pleasure; he delights to represent the buoyant glee of childhood—the bliss of earthly, the fervour of heavenly love; seldom does sorrow intrude into his world of joy, but when it does appear the artist's vivid capacity for the opposite feeling renders it the deeper.

In the works of *Correggio* there is, on the whole, little display of beautiful forms: the movements of his figures, which unceasingly produce the most varied foreshortenings, are obviously opposed to it. *Correggio* was the first who may be said to have warred systematically against all flatness of surface; the play of his light and shade, and the position of his figures, equally assist the appearance of depth in space. So decided is his taste for perspective appearances, that even the Madonna, seated in divine tranquillity on her throne, is represented by him as if seen from underneath, so that, in the drawing, her knees appear almost to touch her breast. But, instead of form, another element of beauty predominates in *Correggio*—that of chiaroscuro, that peculiar play of light and shade which sheds an harmonious repose over his works. His command over this element is founded on that delicacy of perception, that quickness of feeling, which is alive to every play of light, and is thus enabled to reproduce it in the form of exquisite *modelling*. *Correggio* knew how to anatomize light and shade in endless gradation; to give the greatest brilliancy without dazzling, the deepest shade without offending the eye. The relation of colours is observed with the same masterly skill, so that each appears in itself subdued, yet powerful in relation to others. But while *Correggio* attained one of the highest summits of modern art, it is to be observed, that his peculiar excellence (as in the instance of *Michael Angelo*) led him into many an ex-

aggeration of sentiment, and defect in drawing; though such is the charm of his peculiar qualities, so rare and difficult are they to attain, that criticism is silenced under their magic influence.*

Correggio has been justly admitted as a worthy competitor with the three great masters of the Florentine and Roman schools. Not so, however, if the higher elements of beauty and dignity, of ideal grandeur of form and intensity of expression, be pronounced the exclusive objects of art, for in these respects, especially when compared with *Raphael*, he was often deficient or mannered; but granting him to be thus far immeasurably inferior to these masters, he must still be considered the creator of a sphere of such power and splendour that no position short of the highest can be assigned to him. He seized upon that niche which, even in so redundantly rich a period of art, was still unoccupied, by venturing to depict, as it were, the very pulses of life in every variety of emotion and excitement; till, in the luxuriance of his ardent representations, the beauties and the faults, the high poetry and the low earthliness of his productions, are indissolubly united.

Of the early works of *Correggio* few can be named with precision except the large altar-piece, now in the Dresden Gallery, painted about 1514 for the Franciscan convent at Carpi: it represents the Madonna enthroned; on the left are SS. Francis and Anthony of Padua; on the right, SS. John the Baptist and Catherine. There is more repose and simplicity in this picture than in his later works; and in the heads, particularly that of the Baptist, there are reminiscences, not to be mistaken, of the forms peculiar to *Leonardo* and his school. The figure of the Madonna, also, is obviously taken from *Mantegna's* Madonna della Vittoria, which he must have seen at Mantua. At the same time a certain constraint is apparent, especially in the expressions; while the execution is remarkable for great softness and a peculiar fusion of the tints, which afford sufficient evidence

* An excellent and characteristic account of *Correggio*, by Herr v. Quandt, is in his translation of Lanzi's 'History of Painting in Italy,' ii. 319, note 36.

that considerable but now unknown works had been executed at an earlier period. As an example of these we may mention a picture with the figures of four saints—St. Peter, St. Margaret, the Magdalen, and St. Anthony of Padua—as large as life, now in the collection of Lord Ashburton at London,* which in severity of composition, depth of colour, and style of expression, corresponds closely with the above-mentioned picture. At all events it is evident that in precocity of excellence *Correggio* surpassed even *Raphael*, who, in his twentieth year, appears much the more constrained in manner.

About the year 1518, *Correggio* was invited to Parma to paint a room in the convent of S. Paolo,† for the abbess. The subjects from ancient mythology, which he executed here, are among his most beautiful works: on the principal wall is Diana returning from the Chase in a car drawn by white stags; the light drapery of the goddess conceals but little of her perfect and youthful form. On the domed ceiling is painted a trellis-work of vines, with sixteen oval openings, in which are charming groups of Cupids, some with the attributes of the chase—horns, hounds, the head of a stag, &c.; others playfully caressing each other, or plucking fruits from the borders of the vine. It is impossible to conceive little boy figures more bewitching than these. Lower on the walls are sixteen lunettes in chiaroscuro, filled also with mythical subjects—the Graces, Fortune, the Fates, Satyrs, &c. The choice of these subjects for a convent appears strange; but in the beginning of the sixteenth century the nuns of Italy enjoyed considerable freedom, while the abbess lived in princely splendour and luxury. In 1524, however, the convent of S. Paolo underwent a reformation, and these works by *Correggio* were withdrawn from the eyes of the public.

In the year 1520 the decoration of the cupola of S. Giovanni in Parma was entrusted to *Correggio*, and afforded an opportunity for the formation of a grander style. In the

* See Waagen's 'England,' vol. ii. p. 80; also 'Treasures,' vol. ii. p. 99.

† Pitture di Ant. Allegri detto il Correggio esistenti in Parma nel monastero di S. Paolo. Parma, 1800. Grandly engraved by *Toschi*.



Portion of Correggio's fresco, THE ASSUMPTION OF THE VIRGIN, Parma.

centre of the cupola he represented Christ in glory, suspended in air; the twelve Apostles, wrapt in adoring wonder, are seated on the clouds below; and in the four pendentives are the four Evangelists and the four Fathers of the Church. This work exhibits great grandeur of arrangement and detail; it is, moreover, the first remarkable display of his feats of foreshortening. In the tribune behind the altar he also executed a fresco of the Coronation of the Virgin; this part, however, was barbarously destroyed in 1588, to enlarge the church: the group of Christ and the Virgin, now in the Library at Parma, being the only part preserved. Of the greater portion of the composition, a copy, now in the Naples Gallery, had been made by *Annibale* and *Agostino Carracci*, and from this source a repetition of the composition was executed in the new Tribune by one *Cesare Aretusi*.* These works were finished by *Correggio* in 1524.

The peculiar art of *Correggio* was further carried to perfection in the large frescoes in the cupola of the Duomo at Parma, executed between the years 1526 and 1530; the subject is the Assumption of the Virgin.† In the highest part of the cupola, on which the strongest light falls, Christ, a violently foreshortened figure, flings himself forward to meet the Madonna, who is borne upwards by a crowd of angels, apparently intoxicated with rapture; lower down are saints, male and female, also wonderfully foreshortened. All this occupies but the upper half of the cupola. In the lower part, between the oblong windows, stand the Apostles, some singly, some grouped, gazing after the ascending Madonna; over the windows are boy genii, some of whom bear lighted candelabra, others censers. In the four pendentives under the cupola are the four patron-saints of Parma, seated on clouds and accompanied by angels. The whole forms an innumerable host of saints, angels, &c., bathed in light, and animated by one common feeling of what we may call riotous rapture. The effect is, however, almost too rich and

* The two groups of heads and portions of angels, in the National Gallery, are probably by *Annibale Carracci* from this composition.

† Engraved in a series of plates by G. B. Vanni, 1642. The fine engravings by *Toschi* supersede all that has hitherto been copied in this way from *Correggio*.

confused; all the figures are foreshortened, and, as more limbs than bodies are visible from below, the artist, even in his lifetime, was jestingly told that he had painted a "hash of frogs" [*guazzetto di rane*].

In 1520 *Correggio* married, and there is reason to believe that the three charming pictures—the one at Naples called *La Zingarella*, the Madonna with an Oriental turban (hence the name) bending over the Child; the Madonna, with a well-known maternal action, about to caress the Child lying before her, in the tribune of the Uffizi (see woodcut); and the Madonna dressing the Child, in the National Gallery, (the last the most perfect, and doubtless the latest)—were all three suggested by domestic scenes.* Another of his most sympathetic and often-repeated pictures, "The Marriage of St. Catherine," is also supposed to be connected with a domestic incident,—namely, the marriage of the painter's sister, Caterina Allegri, in 1519, for whom it was painted. The original is in the Louvre. The youthful saint (according to her vision) is betrothed to the divine Infant in the presence of St. Sebastian and the Virgin, who carefully superintends the holy rite.† The scene is expressed with such tender grace that nothing more charming can be conceived: a sense of ecstatic life is diffused over the figures of the Virgin and St. Catherine, and the whole composition is united by perfect harmony of colour. Another small picture of this subject, somewhat differently arranged, is in the Public Gallery at Naples: here the Child, astonished at the strange ceremony, is looking up, laughing, at the Virgin. Other repetitions (some of them probably early copies) are at Petersburg; in the gallery of the Capitol at Rome; and in other places.

The Gallery of Parma is rich in specimens of the master; among these may be mentioned the fresco of a Madonna and

* A *Riposo*, formerly in the Franciscan convent at Correggio, with the Holy Family and St. Francis, has disappeared. The pretended original is in the tribune of the Uffizi: see 'History of Materials of Oil Painting,' by Sir C. L. Eastlake, vol. ii. p. 232.

† The date of this legend as a subject of art may be defined, for St. Catherine of Siena died in the fourteenth century, and was not canonized till 1461. See the *Acta Sanctorum*, April 30.—C. L. E.



MADONNA ADORING THE CHILD ; by Correggio,
in the Uffizi, Florence.



Child, taken from S. Maria della Scala, and executed at the same time as the cupola of S. Giovanni : the Madonna holds the Child in her lap, gazing on him with fervent tenderness ; his arms are clasped round her neck, as he turns and looks toward the spectator. This is a work of ineffable grace, tenderness, and dignity.—The Madonna della Scodella, a Holy Family resting on the Flight into Egypt, is believed to have been finished about 1528 : the picture takes its name from the cup which the Virgin holds in her hand ; Joseph is bending down the branches of a palm-tree to pluck dates. This entirely realistic composition—the Infant Saviour is dressed like a little Italian boy—though much injured, is still one of the most transparently beautiful of his works. A riot of infant angels is going on in the clouds above.—The St. Jerome (or “The Day”) is another marvel of force and brilliancy. The Madonna with the Child are near the centre ; on the left is St. Jerome ; an angel next him points to a part of the open book held by the saint ; on the right kneels Mary Magdalen, who is kissing the foot of the Child ; an angel is near her. The pure light of day is diffused over the picture ; the figures seem surrounded, as it were, by a radiant atmosphere. The Magdalen is equally the perfection of female beauty, and of *Correggio's* art ; other portions are, however, not quite free from affectation. —The Pietà (the body of Christ mourned by the three Marys and St. John) : the arrangement is simple and grand, and the harmony of light and colour most beautiful : grief is not here depicted in its first overwhelming power, as in other pictures of this subject, but in that weariness and lassitude of spirit when tears have ceased to flow. The Martyrdom of SS. Placido and Flavia is the companion to the last-named work, and, like it, is distinguished by its simple arrangement and fine expression ; both pictures have suffered greatly.

After Parma, the Dresden Gallery contains the richest series of *Correggio's* works.* The St. Francis has already been mentioned ; the others belong to the period when the

* Compare Hirt, ‘Kunstbemerkungen auf einer Reise nach Dresden,’ p. 45, &c.

master's power was most developed. We begin with the St. Sebastian: the Madonna with the Child is enthroned on clouds, surrounded by a circle of infant angels; below are St. Sebastian, St. Geminianus, and St. Roch: the angels are extremely graceful. The figure of St. Sebastian is one of the most beautiful by *Correggio*; and the picture is thought to represent the most perfect period of the master.*—The so-called "Notte" (the Adoration of the Shepherds) is celebrated for the striking effect of the light, which, in accordance with the legend,† proceeds from the new-born babe, who, as well as the Madonna, are lost in the splendour which has guided the steps of the distant shepherds. A young female figure on one side, and a beautiful youth on the other, receive the full light, which seems to dazzle their eyes; while angels, hovering above, appear in a softened radiance. Morning breaks on the horizon. This picture has been stripped of its glazings, and is greatly out of harmony.—The St. George, so called, represents the Madonna enthroned, with open architecture; SS. George and Peter Martyr, SS. John the Baptist and Geminianus are seen at the sides; boy-angels are naively playing with the armour of St. George in the foreground.‡ Throughout this picture, as in the St. Jerome at Parma, the clearest daylight is diffused. Besides these large works, the Dresden Gallery contains the well-known Magdalen reading, and an excellent portrait, said to be the physician of the artist.§

The National Gallery possesses, in addition to the Virgin dressing the Child (*Vierge au Panier*), already mentioned, two first-rate and larger specimens of the master—the *Ecce Homo*, and the *Education of Cupid*. The *Ecce Homo*, half-figures as large as life, was hardly before conceived with

* See Waagen, 'Treasures,' &c., vol. ii. p. 275.

† See the apocryphal *Evangelium Infantiae*.

‡ It is acknowledged that, in the process of foreshortening, *Correggio* was assisted by small models in clay, designed by himself, or by others, and suspended above him. *Raphael Mengs* (see *Opere de Mengs*, p. 179) remarks that the *Amorini* mentioned above, playing with the helmet of St. George, show by the peculiar appearances of cast shadows that they must have been copied from clay models.

§ These pictures were purchased, with the gallery of the Duke of Modena, by Augustus III., Elector of Saxony, in 1745.

such intensity of expression, or brought so close to the spectator. The expression and attitude of the Christ are extremely grand; even the deepest grief does not disfigure his features. The pathetic action with which he holds forth his hands, which are bound, in itself expresses the depth of suffering. On the left is a Roman soldier, of rude but not otherwise than noble aspect, and evidently touched by pity; on the right, Pilate, a head of marvellous colouring, pointing to the spectator. The Virgin, in front, is fainting, overpowered by her grief, in the arms of the Magdalen: her head is of the highest beauty. The drawing in this picture is more severe than is usual with *Correggio*. The Education of Cupid displays his command over a totally different class of subject. Venus, an undraped and winged figure, here stands erect; her beautiful form fully developed. Mercury, as the inventor of letters, seated on the stump of a tree, presents a scroll to the little Cupid before him, who, bending over his lesson, with his back turned to the spectator, is picking out the alphabet with infantine intentness. The background of dark and rich foliage contrasts strongly with the pearly tints of the figures.

The Christ on the Mount of Olives, in Apsley House—a picture taken in Joseph Buonaparte's carriage at the battle of Vittoria, returned to the King of Spain, and by him presented to the Duke of Wellington—is another of those works in which *Correggio* stands alone. It would be difficult to cite an instance in which so much mastery of art is contained in so confined a space. Here, as in the "Notte," the light proceeds from the Saviour, who kneels at the left of the picture. Thus Christ and the angel above him appear in a bright light, while the sleeping disciples, and the soldiers who approach with Judas, are thrown into dark shadow; but it is the "clear obscure" of the coming dawn, and exquisite in colour. The expression of fervent prayer and heavenly resignation in the countenance of Christ is indescribably touching; it is impossible to conceive an expression more deep and fervent. In the Stafford House Gallery there is a picture by *Correggio* of a totally different character to the foregoing; the subject is a horse and mule, both laden, with

their drivers, in a glowing landscape, executed in a masterly manner: it is said to have been painted as a sign for an inn where *Correggio* had no other means of discharging his reckoning.

Among the pictures still in Spain, Christ in the Garden with the Magdalen is one of the most excellent:* it is in the Madrid Gallery.

Correggio was also famed for a class of pictures taken from the fables of Leda, Io, Danae, &c., most of which have disappeared from public view. The Danae is still seen in the Borghese Gallery in Rome: she lies half raised on a splendid couch; Love, a beautiful youth, sits beside her and catches the golden rain-drops in her drapery. In front of her couch, two Amorini are employed with graceful *naïveté* in sharpening an arrow.* The form of Danae is modelled with exquisite softness, but the countenance has a less engaging expression.

Lastly, the Jupiter and Antiope, in the tribune of the Louvre, is the *chef-d'œuvre* of the master in the mythological class. Antiope lies sleeping on the ground in no graceful attitude, but the melting softness of the execution, and especially the luminousness of the flesh, exceed all that human hand ever rendered, and seem to shed light from the picture. A Cupid sleeps, curled up, near her; while Jupiter, as a faun, appears from behind the foliage, gazing upon them. The background is partly formed by a thicket of exquisite depth, sparkle, and richness; while a brilliant portion of sky is just seen above.

Correggio had various scholars and followers, who endeavoured, with more or less success, to acquire his style; among them are the following:—his son, *Pomponio Allegri*, distinguished by his somewhat simple drawing; *Francesco Maria Rondani*, censured for superfluous and trifling accessories; *Michael Angelo Anselmi*, already mentioned among the scholars of *Razzi* (a very mannered Madonna with saints, by him, is in the Louvre); *Bernardino Gatti*, distinguished

* "The Magdalen is worthy of *Correggio*; the landscape is unlike him, and the Christ also harder and flatter." Memorandum by Sir C. L. Eastlake. Madrid, 1859.

† One is trying the gold on a touch-stone. See Mengs's description of the picture, *Opere*, ii. 148.—C. L. E.

for peculiar sweetness of colouring; *Giorgio Gandini*; and *Lelio Orsi*, of Novellara; the last is considered as the best imitator of *Correggio*.

A much higher reputation was gained by *Francesco Mazzuoli* (1503-1540), surnamed "*Il Parmigianino*,"* son of *Filippo Mazzuoli* (already mentioned among the earlier masters as a clever painter of Parma); but his reputation dates from a period when the feeling for true artless beauty was nearly extinct. The dangerous tendency of *Correggio's* style has been already pointed out—a danger which even he has not always escaped: but in *Parmigianino* action and feeling almost always degenerate into affectation and insipid coquetry. This master manages to introduce the air of the fashionable world into his religious pieces. His Madonnas look empty and condescending, and the female Saints give the idea of ladies in waiting. A small but fine Marriage of St. Catherine, in the Parma Gallery, has an affinity with some of Reynolds's aristocratic groups. He is the more displeasing from endeavouring to unite with these peculiarities the noble forms of the Roman school, and unnaturally lengthened proportions of figures. In spite of this, however, certain indestructible beauties belonging to the master under whom he studied may be perceived clinging to him, such as a frequently clear and warm tone of colour, a great decision in execution, and, when the subject admitted of it, an excellent conception of life. That which, at the period we are describing, misled the descendants of the great masters, was, as we shall have reason to observe, rather a false influence working upon them from without, than any absence of real capacity, so that in certain departments of art where this outward influence did not come into operation, their success was of the highest kind. This was the case with *Parmigianino*, as with many others, in portraits. A splendid portrait of a knight, said to be Columbus, and another said to be *Parmigianino's* mistress, are in the Museum at Naples; others are in various places. Here and there also we find a more simple Holy Family. Among his most celebrated yet most

* P. J. Affò, *Vita del pittore Francesco Mazzolo, detto il Parmigianino*, Parme, 1784. Outlines in Landon, *Vies et Œuvres*, etc.; t. *Parmigianino*.

disagreeable pictures is the so-called Madonna with the "long neck," in the Pitti Palace, and a St. Margaret (a Madonna with Saints, with St. Margaret kneeling in front) in the Gallery at Bologna. On the other hand, a large altarpiece in the National Gallery, the Madonna in clouds and John the Baptist appearing to St. Jerome, is an excellent youthful work of the master. The beautiful head of the Infant Christ is not unworthy even of *Correggio*. It is said that, engrossed in the completion of this picture in 1527, *Parmigianino* took no note of the siege of Rome then going on, and that the soldiers, intent on pillage, who surprised him at his work, were so overawed with admiration, that they protected him against their comrades. Important frescoes by *Parmigianino* are in the churches of S. Giovanni and Della Steccata in Parma (see woodcut); his cousin, *Girolamo di Michele Mazzuoli*, was one of his scholars, and was, if possible, more mannered than *Parmigianino* himself. A most unpleasing Madonna, with St. Catherine and St. Paul, by this master, is in the Berlin Museum.

CHAPTER VIII.

SCHOOLS OF VENICE.

WE now approach the last prominent group of great painters, who, in the beginning of the sixteenth century, carried on and further expanded the glories of Venetian art. They, like *Correggio*, were remarkable for technical pre-eminence. The Roman school was distinguished by beauty of form; *Correggio*, by chiaroscuro; the Venetians of this period, like their predecessors who have already occupied our attention, were great in colour; it is this quality which constitutes the charm of their productions: they give the warmth of life to the colour of flesh, imitate the splendour and brilliancy of different materials, and, if we may venture so to say, relieve light on light;* at the same time, while the delineation of

* The expression used above is no hyperbole: it describes, in point of fact, the mode of laying on the colours peculiar to the masters of the



MOSES; by Parmigianino, in the Steccata, Parma. p. 508.

life—life in its fullest beauty and health, colour in its deepest glow, and atmosphere in its purest brilliancy—was the chief aim of the school, they infused a tranquil dignity into the commonest as well as the most elevated subjects.

Two great names stand at the head of this school—*Giorgione* and *Titian*—both scholars of *Giovanni Bellini*.

Giorgio Barbarelli of Castelfranco, commonly called *Giorgione*, was born at Castelfranco, 1477; died in Venice 1511. No painter's reputation stood higher in his own life, or has remained more steadily at the same elevation to the present day; yet, of the numerous works which have borne his name, many have perished, many are missing, and of those that remain but few can be indisputably assigned to him. His greatness—unlike that of delicate spiritual expression, or exquisite grace of outline—was of a character readily caught by his cotemporary compeers and inferiors, and thus the discrimination of his works from those of his time, and through all the injuries of neglect and restoration—injuries most damaging to his peculiar qualities—is a task of delicate and mature connoisseurship: for history is sparing in records of this painter, and the traditions which have taken their place are overladen with fable. Excellence, therefore, in the qualities characteristic of this master becomes the standard by which a Giorgionesque work can alone be judged. Certain pictures of fine treatment and

Venetian school, which was the result of a close observation of the effect of colour and light upon the eye itself. "Every part of a healthy human form, on which the light of the sun directly falls, is of that glowing reddish yellowish colour which most delights the eye, and which it most eagerly seeks in a picture. Thus it is that the portions thus lighted, and thus coloured, are also the most conspicuous. Other parts which, lying obliquely, do not receive the rays of the sun upon them, are lighted by the reflection from other objects at a greater or less distance from them, or by the light with which the atmosphere itself is pervaded. These reflections cast upon the object on which they fall something of the colour of the objects from which they are derived. Being therefore of a bluish tint when derived merely from the open air, they impart this same bluish tint to the object they light; and when this happens to be the tender surface of the human body, itself of a reddish yellow colour, a light greyish green tint results. This colour, being duller, is less conspicuous to the eye, and thus the portions thus lighted recede apparently from sight, and take the effect of half-shadows, though really almost as light as the lightest parts." (See Von Quandt's translation of Lanzi's 'History of Painting in Italy,' vol. ii. p. 146.)

colour, hitherto generally attributed to *Giorgione*—for instance, the “Lady with the Lute,” formerly in the Manfrin Gallery, now at Alnwick Castle—the Adam and Eve, in the Brunswick Gallery—are now adjudged to *Palma*; others to *Pordenone* and *Romanino*, and even to *Callisto Piazza*. Less refined works, of a certain depth and breadth of colour, which have borne *Giorgione*’s name in galleries, are now rightly given to his comparatively modern imitator, *Pietro della Vecchia*.

It is not known when *Giorgione* entered the Venetian school. At all events he found it in possession of the art of oil painting, first brought there by *Antonello da Messina*, and taken up by the *Vivarini* and the *Bellini*. This art he developed to its utmost extent by means of scumblings and glazings, and other such intricate processes of the art, by which a richness and depth, before unknown, were given to the surface, and by which he is believed in his turn to have influenced his master, *Giovanni Bellini*, and to have laid the foundations of *Titian*’s greatness. It is evident too that he followed in *Bellini*’s steps in the love of landscape, which, in *Giorgione*’s hands, assumes the highest poetry of which it is capable. Undoubted creations of his brush and distinctive types of his art are two small pictures in the Uffizi—the Choice of Moses (an apocryphal subject) and the Judgment of Solomon. These are supposed to be youthful works—originally in possession of the Medici in their summer residence of Poggio Imperiale, but already showing his luscious, deep tones, the aristocratic bearing of his figures, the sparkle of his touch, and radiance of his landscape and sky. A later picture of similar but higher harmony and charm of treatment is a Nativity, formerly in the Fesch Gallery, and now in possession of the Beaumont family.

Foremost among the works always acknowledged to be by his hand, is the altar-piece of the Madonna and Child, between SS. Francesco and Liberale, in the church of Castelfranco, his birthplace—believed to have been executed before 1504. A deep-toned sketch of the S. Liberale, but here bareheaded, was bequeathed to the National Gallery by Mr. Rogers.

The treatment of *genre* subjects, combined with rich landscape, may be said to have originated with *Giorgione*. Of this class are the "Chaldean Sages," in the Belvedere, Vienna; the so-called "Family of *Giorgione*," and "The Astrologer" in the Manfrin Palace, Venice. These two last are recorded by a writer in the early part of the sixteenth century, as existing, the one in the Contarini, the other in the Vendramini collections.* The charm of these pictures cannot be described. It is as if *Giovanni Bellini* were here seen with every delicious quality full grown.

Of similar combination of landscape and figures is the so-called "Concert Champêtre" in the tribune of the Louvre, while here the introduction of nude female figures, contrasted with the rich dresses of the two musicians, gives a further measure of *Giorgione's* power. Nothing also can be finer than the rich landscape.

"The Concert" in the Pitti takes place in an interior. It shows the painter in the full command of real portrait life—a subject which, allowing for the difference of costume, is addressed to all ages in which families or friends meet for the practice of music, though never as yet so represented again.

The Judgment of Solomon, a large unfinished picture,† belonging to Mr. Banks, of Kingston Lacy, is a specimen of *Giorgione's* treatment of an historical subject, which in some respects anticipates the arrangement of one of *Raphael's* cartoons. The combination of cool but luminous architecture with deeply coloured figures is characteristic of the master; but the picture is much injured.

Of other reputed pictures, of which replicas exist—such as the Daughter of Herodias with the Head of the Baptist—a Woman fainting, supported by a Cavalier‡—a Sibyl with book or mirror—a Knight attended by a page—a so-called portrait of Charles the Bold of Burgundy, representing a man in armour with one hand on his helmet, the other on a parapet§—of all these subjects replicas are found varying in

* See Anonimo di Morelli. Bassano, 1800.

† Exhibited in Burlington House, 1870.

An episode from a cotemporary novel.

§ "This portrait is often seen; perhaps the example in the Städel Institut (Frankfort) is the best. Not impossibly by *Giorgione*, but not

different respects and pointing to some common original by the master.

The well-known Meeting of Jacob and Rachel, in the Dresden Gallery, there called *Giorgione*—a picture of homely forms and glowing tones—has been ascribed to *Palma*. It is now surmised to be the work of *Cariani*, a Bergamasque painter.*

Certain pictures have that fulness of Venetian excellence proper both to *Giorgione* and *Titian*, which makes it impossible at this time to decide to which master they belong. Of this class is the Christ bearing his Cross in S. Rocco, Venice—much injured. Also a picture at Madrid, in better preservation, the Madonna and Child, with S. Brigida offering flowers, and S. Hulfo in armour,† which is worthy of either name. We give an illustration. The female saint is almost a counterpart of *Palma's* *Violante*, in the Belvedere.

Much of *Giorgione's* short life was devoted to decorating the walls of Venice with paintings of so perishable a nature that *Vasari*, visiting Venice in 1544, laments their premature decay. Such fragments and shadows as were still visible in 1760 were engraved by *Zanetti*.

Giorgione died in 1511, of the plague, “to the no little injury of the art of painting,”‡ and was buried in the church of S. Liberale at Castelfranco.

Of *Giorgione's* scholars the most important was *Fra Sebastian Luciani*, called *del Piombo* (1485–1547). He was destined to the profession of music, an art in which *Giorgione* also excelled. He signed himself “*Venetus*,” but his Venetian time only extended to his twenty-sixth year, of which but one principal example remains—an altar-piece in S. Giovanni Crisostomo at Venice, not far removed from the fulness and richness of *Titian*. This gives us some idea of the personal

representing Charles the Bold, who died in 1477, and whose portrait is in Van der Weyden's Adoration of the Kings (one of the kings) at Munich.” Memorandum by Sir C. L. Eastlake.

* See Cavalcaselle, North Italy, vol. ii. p. 149, note, which suggests that the initials “G. B. f.” inscribed on a sack point to *Cariani* of Bergamo, viz. “Giovanni Busati, fecit.”

† Madrid Gallery, No. 792. “*Asunto mistico*.”

‡ Dolce, Dialogo, p. 60.



MADONNA AND CHILD, WITH 'SS. HULFO AND BRIGIDA, Madond.

influence of *Michael Angelo* which could subsequently impel a Venetian painter of such excellence to adopt a line of art so totally opposed to his original tendency. The picture in question represents the mild and dignified St. Chrysostom seated, reading aloud at a desk in an open hall; St. John the Baptist, leaning on his cross, is gazing affectionately and attentively at him; behind are two male saints, and on the left two female saints, listening devoutly; in front is the Magdalen, looking grandly out of the picture at the spectator, a splendid type of the Venetian ideal of female beauty at that time. The true expression of a Santa Conversazione cannot be more worthily given than in the relation in which the hearers stand to the principal figure. In glow of colour also this work is not inferior to the best of *Giorgione's*.

It is doubtful whether *Sebastian* executed more than this one altar-piece at Venice before he received offers of employment from the before-mentioned Agostino Chigi at Rome, reputed the richest private gentleman in Italy, and then engaged in building the Farnesina Palace. *Sebastian* is believed to have removed to Rome before the early death of *Giorgione* (1511), and was immediately engaged on a ceiling of the new building, where, in the same room with *Raphael's* Galatea, he filled nine lunettes with mythological subjects. In Rome he frequented the society both of *Michael Angelo* and *Raphael*; and though Vasari's story that the great *Buonarroti* courted *Sebastian's* friendship and aided him with his own designs, in order by a combination of Venetian colour and grand drawing to raise up one who should eclipse *Raphael*, is as improbable as it is base, yet there seems no doubt that, while on the closest terms of intimacy with *Michael Angelo*, *Sebastian* was inimical to *Raphael*. Nevertheless, the portraits by *Sebastian* produced in his early Roman time bear witness to the influence of *Raphael*, and many of them have persistently borne the name of the great master. It is now no secret among connoisseurs that the so-called Fornarina in the tribune of the Uffizi, and a portrait named the Dorothea at Blenheim, both supplemented with the title of *Raphael's* Mistress, are by the hand of *Sebastian*. The same is known of the portrait called "Tebaldeo,"

in the Scarpa Collection at La Motta, though, as proved by dates, not possibly the portrait of that poet; and of the magnificent work executed much later, the portrait of Cardinal Pole, in the Hermitage at St. Petersburg. Our painter was indeed especially eminent in portraits, showing a power of grasping character with a grand individuality which gives a key to his own nature. Of this class are the two portraits of Adrian VI.: one in the Museum of Naples—miscalled Alexander VI., colossal in size, and magnificent in treatment,—“the realization,” in Sir C. L. Eastlake’s words, “of what is usually attributed to *Michael Angelo*;” the other in the collection of the late Lord Taunton—equally misnamed Amerigo Vespucci, in which the treatment is reminiscent both of *Raphael* and *Michael Angelo*. Also a male portrait in the Pitti, on slate—a bearded individual of fine countenance, with black cap and red sleeves. No higher specimen also can be seen of the union of grand conception, drawing, and powers of hand, than in the portrait of Andrea Doria, in the Doria Palace, Rome. The portraits so-called of Vittoria Colonna and her husband in one canvas, in the Palazzo S. Angelo at Naples, though showing an over-great disparity of age, are of good colour, but deficient in grandeur of conception. A picture of a lady, called Giulia Gonzaga, in the character of S. Agatha, is in the National Gallery. Another female portrait, of a grand type, unsigned, but bearing full evidence of the master’s hand, is in the Städel Institut, Frankfort. It is believed to represent a Medici lady.

That *Sebastian* worked in conjunction with *Michael Angelo*, or in other words was assisted by his designs, whatever the motive for the partnership, is proved equally by historical records and by the evidence of his works. Of this fact the grand picture of the Raising of Lazarus, executed for the Cardinal Giulio de’ Medici (afterwards Leo X.), and now in the National Gallery, is the foremost example.* This is in many respects one of the noblest pictures existing. The grand conformation of the Lazarus; the gesture and expres-

* Drawings by *Michael Angelo* of the Lazarus, and of the group around him, and of other figures in this picture, exist now at Oxford. According to Waagen, ‘Kunst und Künstler in England,’ vol. i. p. 185, *Michael Angelo* designed the whole composition.

sion of the Saviour; the ineffable beauty of the Magdalen's head and hands; the varieties of expression in the numerous figures around; and the gorgeousness of a landscape conceived in the finest Venetian spirit, present a dramatic combination and pictorial completeness which few would now hesitate to prefer to the Transfiguration by *Raphael*, produced simultaneously for the same patron. In this mixture of the Venetian element with the severer forms and masses of the Michaelangelesque feeling consists the charm of *Sebastian's* best works. We see this combination strongly exemplified in the late Mr. Baring's Holy Family with Donor, and in the magnificent Petersburg Pietà. Also in a Pietà with the Dead Christ and Madonna alone, in S. Francesco at Viterbo. As instances of the absence of this combination, or rather of the predominance of his adopted school, may be named the S. Agatha in the Pitti; the Visitation in the Louvre; the fragments from the wall-painting in the Pace, removed to make room for *Bernini's* Chigi monument, now in Alnwick Castle; and the two pictures of Christ bearing his Cross, and Descent into Limbus, in Madrid. A small altar-piece of grand character—the Madonna and Child, with St. Joseph and two angels—is in a side chapel on the right, in the Cathedral at Burgos. The Madonna and the angels are especially fine, and the landscape on a level with her head is classical, and like Poussin. The Naples Museum possesses the original, unfinished, of a picture of which there are many repetitions, viz. the Madonna about to cover the sleeping Infant with a veil, with SS. John Baptist and Joseph. In the Berlin Museum also is a specimen of his colossal forms and ready brush—a Pietà painted on stone. It is uncertain when the wall-paintings in S. Maria del Popolo, in the Pace, and in S. Pietro in Montorio (all in Rome), were undertaken. Those in S. Pietro vary in process, being partly in fresco and partly in oil. Above are seen the Transfiguration, with the figures of a Sibyl and a Prophet in the spandrels, both showing the influence of the Sistine Chapel. Below is the Flagellation, well known by frequent repetitions on a small scale, and now defaced with damp and injury.

In 1531 *Sebastian* obtained a lucrative sinecure in Leo

X.'s gift, from which he derived his cognomen of *del Piombo*. He died in Rome in 1547.

The influence of *Giorgione* is powerfully seen on many painters who were not his direct scholars. Of these *Jacopo Palma*, called *Il Palma Vecchio* (to distinguish him from a nephew, *Palma Giovane*), stands foremost. History is as sparing of records concerning him as concerning *Giorgione*. He was born near Bergamo, about 1480. He is believed to have studied under old *Giovanni Bellini*; but it is evident by a picture in the possession of M. Reizet, Paris—a *Santa Conversazione*, dated 1500—that he had by that time developed the ample forms and gorgeous breadth of drapery which are his characteristics. He also showed that enchanting feeling for landscape which seems the birthright of the great Venetian masters. A composition of similar character is in the Gallery at Rovigo, with S. Helena attendant, holding her cross. Another, with St. Catherine and the Baptist, is in the Dresden Gallery.

Venice is rich in specimens of *Palma*. St. Peter enthroned, with a volume on his knee, with four male and two female saints, originally painted for the church of Fontanelle in the Friuli—now in the Venetian Academy—is one of his grandest and most solid works. Still finer, and in a more matured manner, is the grand altar-piece of S. Barbara, in S. Maria Formosa at Venice. St. Barbara was the patron of the Venetian artillery, and the picture was executed for the altar of the "Bombardieri." It consists of many parts; St. Barbara, with her palm and crown, standing, queenlike, on a pedestal flanked by two cannons. At her side are SS. Anthony and Sebastian; above is a *Pietà* with the Dead Christ and Virgin, the Baptist and St. Domenick, all half-lengths. Here *Palma* appears in all the splendour of the *Giorgionesque* school; his female saints with those large, massive, and round forms, and with that soft but commanding expression, which are characteristic of his hand.

Another grand altar-piece has remained in its original place, the church of S. Zerman, near Treviso. This with the St. Peter enthroned, just mentioned, contributed to extend the fame and influence of Venetian art throughout

the Friulian territory. The Madonna is here seen enthroned, with the Child erect on her lap, with SS. Helena, Peter, Matthew, and John, and an angel seated on the step of the throne playing the viol—full-length figures, life-size. A green curtain with foliage hangs behind the throne; behind that is a landscape. There is a Bellinesque feeling in this grand picture, which belongs to an early time; while the richness of the palette bears witness to the glories of Venetian colouring.

An altar-piece in S. Stefano at Vicenza is less perfect in character. The Madonna is grand, and with great sweetness of feature, but the Child is small and short-legged. S. Lucia stands on the right; St. George in armour, with his banner, on the left. A draped and buskined angel is seated at foot of throne. A fine sky and landscape, with trees and buildings, is seen behind the golden curtain hanging over the throne.

Two small easel pictures are in the Colonna Palace, Rome: the one with St. Peter presenting the donor—a young man—to the Virgin; the other, rather larger, with SS. Lucia, Jerome, Joseph, and an angel. This last is called *Titian*—both with landscapes. Another, of the same class, with the Madonna and Child, SS. Jerome and Anthony, and a female donor presented by St. Anthony, is in the Borghese Palace, Rome. The figures in these works are half-lengths, and under life-size—a form of composition already in vogue in the fifteenth century. But it is to *Palma Vecchio* that the invention of the larger form of the Santa Conversazione is owing, where full-length and numerous figures group around the Virgin and Child, and seem to hold their court in retired and beautiful country nooks. A rich specimen of this class is in the Naples Gallery, with two donors—their heads and arms alone seen—below. Two more examples are in the Belvedere Gallery, Vienna; another, somewhat smaller, in the Leuchtenberg Gallery, St. Petersburg. The charm of these works, with their rural accessories—the broken ground, the felled tree, the farmhouse in the distance—is not to be described.

As a painter of female portraits, and what may be called fancy portraits, *Palma* rivals his great cotemporaries *Giorgione*

and *Titian*, and is occasionally concealed under their names. The two pictures in Rome—the one in the Barberini, called “*La Schiava di Tiziano*,” the other, in the Sciarra Palace, “*La Bella di Tiziano*”—are now both believed to owe their existence to *Palma*. But he is seen in undisputed originality at the Belvedere Gallery, Vienna, where several female portraits, though greatly rubbed and injured, bear that stamp of beauty and amplitude which is *Palma*’s peculiar type. Among these, and of more delicate form, is his daughter *Violante*, known by the flower in her bosom, believed to have been *Titian*’s love. *Palma*’s picture of his three daughters—so-called—at Dresden, is the embodiment of his fair and full-blown class of beauty. The Lady with the Lute, now at Alnwick Castle, long classed in the Manfrin Gallery under the name of *Giorgione*, is now proved, equally by internal and historical evidence, to be the work of *Palma*.*

Except for these portrait-like female heads *Palma* did not often depart from the range of Madonnas and Saints then most in vogue. An Adam and Eve, in the Brunswick Gallery—full-length, life-size—called *Giorgione*—painted before 1512,† is vigorous and broad, but over-realistic in character. A Venus at Dresden is homely in form and treatment, though surrounded with one of his exquisite landscapes. A Lucretia in the Belvedere Gallery is a commanding figure of fine expression. Other mythological subjects known to have been painted by him are missing.

Palma contributed much to the expansion of the art of the sixteenth century, and in him certain Venetian characteristics may be said to have been developed to their utmost limit. He was a prolific painter, and at his death in 1528 no less than forty-four unfinished works by his hand remained.

Rocco Marconi, a somewhat earlier painter than *Palma Vecchio*, formed his style in a similar manner. His colouring has a transparency and glow which is rare even in the pictures of *Giorgione*; at the same time he often degenerates

* Described by the Anonimo as belonging to Jeronimo Marcello as early as 1525.

† Described by the Anonimo as in the collection of Francesco Zio, p. 70.

into gaudiness, and is unimportant in arrangement and expression. An altar-piece in SS. Giovanni e Paolo, Venice—Christ between two Saints—still inclines to the early manner. Two representations of the Woman taken in Adultery, in the Academy and in the Manfrin Palace, are overfilled with figures and weak in expression. A Christ also between two Apostles, in the Academy, is only valuable for its colouring; while, on the other hand, the painter has developed all his powers, with a fulness of expression, in a large Descent from the Cross, in the same gallery.

Another scholar of *Giorgione* was *Giovanni da Udine*, who afterwards went to Rome and entered the school of *Raphael*, with which he has been already mentioned. He found in the numerous decorative subjects of the Loggie, &c., constant opportunity to display his Venetian dexterity.—Another scholar was the Veronese *Francesco Torbido*, surnamed *Il Moro*: his paintings are principally at Verona, and remind us a little of the earlier direction of the Veronese. In the Duomo of Verona he painted scenes from the life of the Virgin, after the cartoons of *Giulio Romano*. An immediate scholar of *Giovanni Bellini* who also adopted much of *Giorgione's* manner may be here mentioned, *Sebastiano Fiorigero* of Udine. Two Madonnas with saints, in the Academy at Venice, are by him; they are of antique arrangement, and of fine fulness of forms, but of pale, cold colouring.

Lorenzo Lotto is a painter whom, from his versatile powers of imitation, it is difficult to classify with any particular school. He lived at a time when a group of great masters alternately and successively swayed the ductile hands of the inferior artists who clustered around them. Among such second-rate men *Lotto* stands high. His very powers of imitation amounted to originality. Alternately Bellinesque, Giorgionesque, Palmesque, Cimaesque, and above all Correggiesque, he is now identified as the author of works which have passed under each and all of these names. He has also a strong Bergamasque character, and occasionally shows reflexes from the schools of *Leonardo* and *Francia*. Once his chameleon powers are known, his pictures may be identified

by the fantastic element and exaggerated action, part grace and part affectation, which is decidedly his own. His colouring is also frequently rich and sparkling, with a play of light and shadow which is very attractive. He generally signs his name "Laurentius Lotus." His works are too numerous to be specified, and embrace altar-pieces of numerous figures and large size. Important examples are found in the March of Ancona—at Jesi, Recanati, Loreto, Castelnovo, and at Ancona. They range in date from 1508 to 1526. The chief churches of Bergamo also display his powers in the form of considerable altar-pieces: in S. Bartolommeo, date 1516; in S. Spirito, and S. Bernardino, date 1521. These works have a peculiar charm, though great inequalities of merit, and especially show his imitation of *Correggio*. Of his smaller pictures a Marriage of St. Catherine, in the Lochis Gallery, Bergamo—dated 1523—is a charming specimen. The head of the donor is masterly. *Lotto* excelled in portraits, of which there are specimens in the Brera and in the Turin Gallery, and in the Belvedere at Vienna under the name of *Titian*. *Lotto* was known to be still living in 1554, in the Sanctuary of Loreto.

Francesco and *Girolamo da Santa Croce* were natives of the Bergamasque territory—having been born at S. Croce, near Bergamo—and may be classed among the feebler followers of *Bellini*. *Francesco*, who also called and signed himself *Rizo*, was the more important of the two. The earliest date on his works is 1504; the latest 1541. Thus he lived in the zenith of the Venetian glories, little as he partook of them. His imitation of *Bellini* is conspicuous in his picture at S. Maria degli Angeli at Murano—the Madonna and Child enthroned between SS. Zaccaria and *Girolamo*, with an Angel playing the viol at the foot of the throne. He also appears in the Accademia—Christ and the Magdalen—dated 1513. He painted much for Bergamasque churches; and various unsigned pictures, reminiscent of the *Bellini* school, now dispersed in private collections in Bergamo, are probably by his hand.

Girolamo da Santa Croce is believed to have been the assistant of *Francesco*. His dated works lie between 1520

and 1549. The earliest is that of S. Thomas Aquinas with two Saints, in S. Silvestro, Venice; one of the latest, a Last Supper, in S. Martino, Venice. He is found in most galleries, in small works of a tame character; some taken from Raphaelesque designs.

Giovanni Busi Cariani was another Bergamasque who imitated the great Venetians, and whose works, when not signed, have been attributed to *Giorgione*, *Palma*, and *Portenone*. The earliest record of him is dated 1508. He has generally breadth of treatment and warmth of tone, with common forms and unmeaning puffy modelling; but the picturesque costume of the time and the general air render his pictures attractive. A nearly square picture of seven portraits—half-lengths, four women and three men—in the Roncalli Collection, Bergamo, is a characteristic specimen of these qualities. It is signed "*Io. Carianus Bergomens*," and dated 1519. Crowe and Cavalcaselle attribute the so-called *Giorgione* at Dresden—the Meeting of Jacob and Rachel—to *Cariani*; partly on account of the initials, G. B. F. (interpreted as "*Giovanni Busi fecit*"), on a slab. The style does not contradict the suggestion, though the initials are a form of his signature not seen elsewhere. An attractive Madonna and Child of brilliant colour, signed "*I. Carianus*," is in the Frizzoni Collection, Bellaggio.

Girolamo Romanino was born about 1485, or earlier, at Romano on the Serio, whence his name. He seems to have received the practice of Venetian art through a Friulian source, which transmitted greater richness of colour than correctness of drawing. He is generally golden and deep in tone, but careless in anatomy and sketchy in drapery. His art stands between *Palma Vecchio* and *Pellegrino da S. Daniele*. He practised in Brescia, and signs himself "*de Brixia*." One of his finest works was painted for S. Francesco at Brescia, where it still remains, the Madonna and Child enthroned, attended by six saints of the Franciscan order—one standing on each side, and four kneeling in front. The colour is deep and glowing; the sky, above the heads of the saints, brilliantly bright. A silver-grey drapery with broad gold border, at the feet of the Madonna, has a beautiful effect.

The date 1502 occurs in the inscription below, and, if true, shows this to be a youthful picture.

The signed *Pietà*, dated 1510, from the Manfrin Gallery, now in the collection of Sir Ivor Guest, was painted for S. Lorenzo, Brescia. This gives evidence of an older and freer hand, though inferior to the last-named picture in many respects. Brescia was subjected in 1511-12 to all the vicissitudes of siege, storm, and sack. *Romanino* appears to have repaired to Padua at this time, where he executed a work of great breadth and gorgeousness of effect for the Benedictines, in the now sequestered church of S. Giustina. The architectural forms of the picture are successfully adapted to the position it occupies, so as apparently to extend its size. The effect in colour is that of amber and gold. But *Romanino* could work also in tints of pearl and silver, as in the small *Nativity* in S. Giuseppe at Brescia. The same effect predominates in a *Pietà* in the same church. In 1519-20 *Romanino* is known to have been in Cremona, where, as stated p. 309, he took part in the decorations of the Cathedral.*

The Tosi Museum at Brescia contains specimens of the master; also the Erizzo-Maffei and Averoldi collections. In S. Maria Galghena is a picture of the Communion of St. Apollonius—of great charm, but almost *genre* in character. A fine *Pietà*, of numerous figures and grand dimensions, conspicuous for truth of nature and golden colour, painted for S. Faustina, Brescia, has passed into the Berlin Museum. Finally the grand composite altar-piece of the *Nativity* with the Virgin and Joseph adoring, with four saints, full-length and life-size, in compartments, executed for the high altar of S. Alessandro, Brescia, is now in the National Gallery. This was completed in 1525.

Romanino also laboured as a fresco-painter in the chapel of the Corpus Domini in S. Giovanni, in S. Salvatore, and in the Town-hall at Brescia, injured remains of which may still be seen. Some fine fragments in fresco from the village church at Roderigo have been transferred to the Tosi Collection. His death is reported to have taken place at an

*See 'Notizie pittoriche Cremonese, raccolte da Fed. Sacchi,' p. 187.

advanced age in 1566. Owing to the appellation "*Giro-lamo da Brescia*" borne by *Savoldo*, the works of that master are sometimes ascribed, though by no practised eye, to *Romanino*.

Alessandro Bonvicino, commonly called *Il Moretto da Brescia*, born about 1498, has a style of his own which, though combining some of the best qualities of his cotemporaries, shows a cooler scale of colour, and is distinguished by a peculiar blue. The influence of *Titian* is seen in the stateliness and dignity of his figures. He also aimed in some of his works at the refined forms of *Raphael*, and in his highest maturity may be called the precursor of *Paul Veronese*. His compositions are occasionally of the highest order; and in such cases he evinces so much beauty and nobility of sentiment that it is unaccountable that he should, until a recent period, have obtained little more than local celebrity. His works are also numerous, abounding in the churches and palaces of Brescia, and also seen in Bergamo, Verona, and Venice. In his early time *Moretto* painted conjointly with *Romanino* in the frescoes of S. Giovanni Evangelista. This church also possesses many of his pictures, viz. the Coronation of the Virgin, a juvenile work; the Madonna enthroned, with numerous Saints, on the high altar; the departure of the youthful Baptist for the Desert, and the Baptist preaching—both in tempera, and greatly injured; and a beautiful picture of the Murder of the Innocents, which shows taste and sentiment allied to *Raphael*. The Coronation of the Virgin, with numerous figures, life-size, in SS. Nazzaro e Celso, is a noble work. Also the altar-piece in S. Clemente (*Moretto's* burial-place), where the Madonna and Child enthroned in a semicircular recess, under festoons of foliage and fruit, among which Amorini sport, look down on SS. Clemente, Florian, Catherine, and Magdalen. The two female Saints are kneeling. S. Clemente also contains the Marriage of St. Catherine, with S. Chiara and SS. Jerome and Paul, and the Madonna and Child enthroned above. The Saints are relieved against a grey wall, over which hangs gorgeous crimson velvet drapery, with broad gold border. Also a picture of St. Ursula with other Saints, placed on an equal

line, with two swallow-tailed ensigns bearing the red cross fluttering above.

By 1530 *Moretto* is seen in the fullest development of his art, modelled on *Palma* and *Pordenone*. This is the date of the grand St. Margaret treading on the monster, with SS. Jerome and Francis at her side, in S. Francesco at Brescia. A rather later specimen is the Enthronement of St. Anthony of Padua, between St. Nicholas of Tolentino and St. Anthony the Abbot, in S. Maria delle Grazie, Brescia. This has a Titianesque stateliness. The same may be said of the Supper at Emmaus, in the Tosi Collection.

Moretto is famous for distinguishing the materials of drapery, for his gorgeous brocades and soft wools. This power is seen more or less in all his pictures. An especial example of it is a picture of simple incidents in S. Maria dei Miracoli, in Brescia.

In 1540-42 *Moretto* was in the zenith of his art and his activity. To this period belongs the Glory of the Madonna, with four female Saints, in S. Giorgio at Verona; the large picture of the Virgin and Child, St. Elizabeth and the Baptist, with donors, in the Berlin Museum; the Transfiguration, in SS. Nazzaro e Celso, at Brescia; the Virgin and Child, with the four Fathers of the Latin Church and John the Baptist, in S. Maria Maggiore, Trent; and several other large works. To the year 1544 belongs his most important labour—the Feast of the Pharisee, in S. Maria della Pietà, Venice. He here unites the harmony, force, and brilliancy of Venice and Brescia, and anticipates the pomp of dress and gorgeousness of architecture proper to *Paul Veronese*. These large pictures just mentioned have suffered from the usual causes, and of his works on this scale none are better preserved, or do more justice to his silvery tones, than the large picture from the Northwick Collection, now in the National Gallery; and also the Madonna and Child between SS. Anthony and Sebastian, in the Städel Institut. But the work which gives the highest type of *Moretto's* charm of dignity of figure and richness of colour, is a picture of a female Saint with a unicorn at her side, and a Knight kneeling before her, in the Belvedere Gallery, Vienna.

Moretto is also a great portrait-painter, imparting to his sitters the same dignity with which he imbued his saints. Grand examples are seen, full-lengths and half-lengths, in the Fenaroli and Erizzo-Maffei houses at Brescia, in the Tosi Collection, and in most public galleries.

One of *Moretto's* later pictures—a *Pietà*, with several figures, life-size, of fine colour—is in the Frizzoni Collection, Bellaggio. It is dated 1544. The year of his death is unknown.

The celebrated portrait-painter *Giovanni Battista Moroni* was the scholar of *Moretto*; he flourished in the second half of the sixteenth century. His portraits are full of life, and are painted with great individual truth, and with an ease of attitude and absence of constraint which show a high order of merit.* *Moroni* is the author of the fine picture long miscalled "*Titian's Schoolmaster*," in the Sutherland Gallery. In his carnations *Moroni* has a certain tendency to violet tints, but he excels in the representation of all the various materials of dress, &c. His works are found in many galleries; in the Venetian Academy, in the Manfrin Gallery, in the Uffizi, &c. His own animated and interesting portrait is in the Berlin Museum. His portrait of a Jesuit in the Duke of Sutherland's gallery in Stafford House is a masterpiece of art. In historical pictures *Moroni* is empty and unimportant.

Girolamo Sordo, or *Girolamo Padovano*, or *del Santo*, is a name to which various frescoes in Padua, in S. Giustina, in S. Francesco, and in S. Maria in Vanzo—and a curious picture of a genealogical tree and other works in the Santo—are attributed. The remains of these works show a cross between *Moretto* and *Romanino*, of a semi-Brescian, semi-Paduan class; and pictures of this kind which still puzzle the connoisseur are probably by his hand. *Sordo* is traced by records up to 1546.

Girolamo Muziano was a scholar of *Romanino*, but belongs to the school of Rome, where he became a follower of *Michael Angelo*.

* Ridolfi tells us that *Titian* was in the habit of recommending the distinguished inhabitants of Bergamo to sit to *Moroni* for their portraits.—C. L. E.

Calisto da Lodi, son of *Albertino Piazza*, is a painter who appears to have passed from the school of Lodi into that of *Romanino*. A Visitation by him in S. Maria Calchera, dated 1521, and a Nativity in S. Clemente at Brescia, dated 1524, combine something of the Leonardesque and Brescian schools. The Decollation of the Baptist is a favourite subject with *Calisto*—one is in the Belvedere Gallery; another, dated 1530, in the S. Incoronata, at Lodi. He signs himself alternately "*Calistus Laudensis*" and "*Calistus de Platea*," and sometimes combines both signatures. He possessed power and freedom of hand, and specimens of his frescoes, an art in which he appears to advantage, from S. Maurizio in Milan, executed 1544, are in the Brera.

Lattanzio Gambara, a Brescian, scholar of *Antonio Campi*, and son-in-law of *Romanino*, advances late into the sixteenth century, and shows a corresponding floridness and facility. In the Castello at Brescia are frescoes of the Triumphs of Bacchus; and in S. Faustino Maggiore, Brescia, the ceiling is covered with Gods and Goddesses by him.

Girolamo Savoldo is another name of which Brescia may be proud. Surrounded by the influences of the great cotemporary masters of North Italy, this master preserved a distinctness of manner and colour which shows a strong subjectiveness of feeling. *Savoldo*'s rich dark scale, with a peculiar velvetness in the treatment of flesh—effects which partake more of twilight than full daylight—are easily identified. Nevertheless no master's name has been more entirely forgotten, and no master's works have passed, and still do pass, more persistently under every possible and impossible name but his own. His figures are homely, but he has a certain grandeur combined with a colossal size—as in the head of St. Luke, once in the Castelbarca Gallery, Milan—which has obtained for his works the names of *Sebastian del Piombo* and *Pordenone*. The Glorification of the Virgin, with four Saints, standing, larger than life, in the Brera, is one of the finest examples of his art. The Transfiguration in the Ambrogian Library shows that peculiar lighting which, though the figures and drapery are perfectly distinct, gives a certain charm of mystery. A Virgin and Child with Saints, and a small

Nativity, both in the Turin Gallery, have been long severally catalogued as *Pordenone* and *Titian*. An Adoration of the Shepherds, in the Pitti, bears also the name of *Titian*, and is almost worthy of it. A vein of realism, combined with the mystery of his deep colours and half-lights, is seen in a very attractive picture of a Venetian woman shrouded in a mantle, in the Berlin Museum. A fine portrait of a flute-player, his face shadowed by his hat, is in the possession of the Earl of Wemyss, in Scotland. The so-called portrait of Gaston de Foix, with mirrors repeating the figure, in the Louvre (a replica at Hampton Court), long called *Giorgione*, has now asserted its title to belong to *Savoldo*. It is surmised by Signor Cavalcaselle that the fine altar-piece at Treviso—hitherto ascribed to a mysterious painter whose hand is nowhere else seen, of the name of *Fra Marco Pensabene*—may have been begun by that painter, and continued and in great measure executed by *Savoldo*. The question, however, as to the authorship of this fine work must be considered as still unsolved.

It appears from a letter by Aretino, dated December 1548, that *Savoldo*, of whom he gives a eulogy, was then considered an aged man.*

Girolamo d' Antonio, a Carmelite, is a Brescian, with no connection with the Venetian phase of the Brescian school. He resided with his order in Florence, and is seen in a fresco of Christ as the Man of Sorrows, in the Carmine, signed and dated 1504; also in an altar-piece in the Scuola della Carità at Savona, signed and dated 1519.

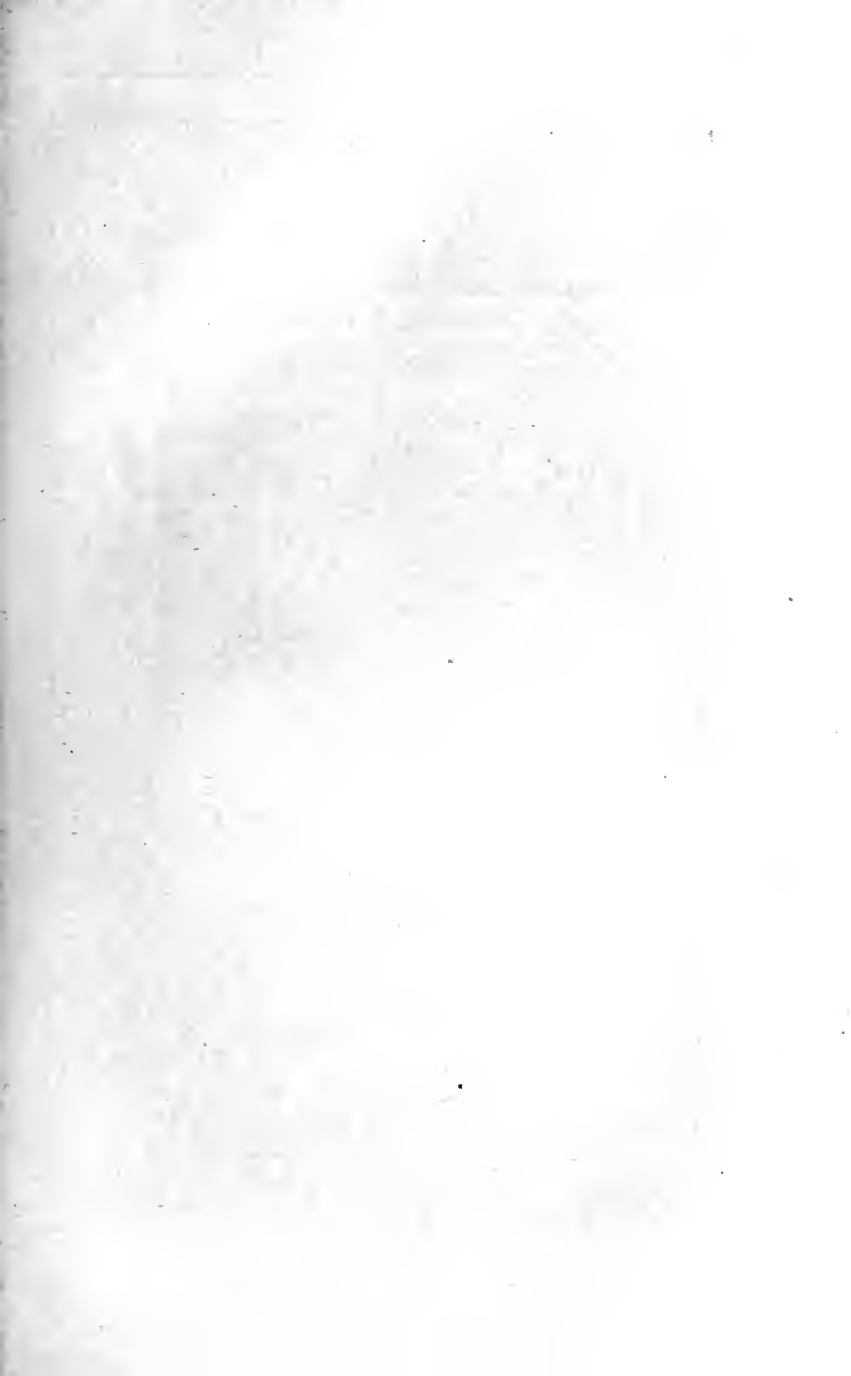
Paolo Zoppo is a name known in connection with *Giovanni Bellini* in 1505. Various decaying frescoes in Brescia, in S. Pietro in Oliveto and S. Domenico, are assigned to him. It is surmised that *Paolo Zoppo* may have been identical with *Vincenzo Foppa* the younger, of whom no authentic records have yet come to light, but there seem no solid grounds for such an idea. Such notices as exist of this painter, none of them of any antiquity, describe him as the scholar of *Vincenzo Foppa* the elder, and assign to him a number of frescoes in Brescia which to a certain extent corroborate that assertion. A tempera

* Aretino to Gian' Maria. Venice: Bottari, iii. p. 176.

picture in the Tosi Gallery is ascribed to him. Also later oil-pictures—Christ bearing his Cross, in S. Giovanni Evangelista, and the Glory of the Madonna, in S. Maria delle Grazie—partake of the manner of *Romanino* and *Moretto*.

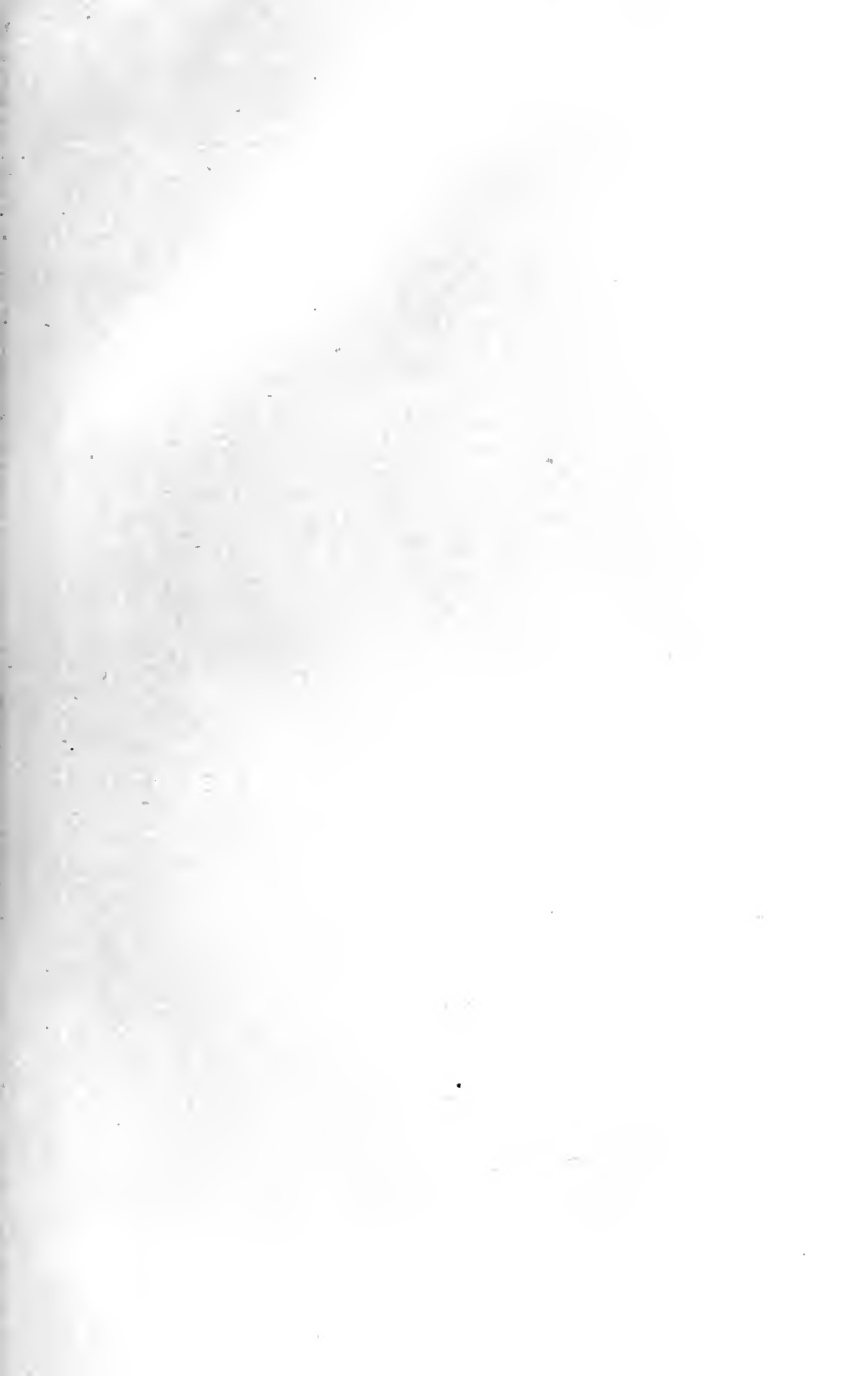
Giovanni Antonio da Pordenone,* born 1483, died 1538. This painter has borne many names. He signed himself *Portunaensis*, or "*Pord.*," from his birthplace; "*Corticellis*," from his father's birthplace, near Brescia; while the name of *Regillo* is believed to have been assumed on his receiving a patent of knighthood from the King of Hungary. The name of *Licinio*, of the correctness of which there seems to be no proof, has caused him to be confounded with *Bernardo Licinio*, supposed to be a relative—an inferior painter, of whom we shall make mention. *Pordenone* may be compared, in Friulian vigour and education, to *Pellegrino da S. Daniele*, and studied, it is believed, under that master. He has left numerous works—canvas and fresco—in various edifices in Pordenone; in the Town-hall at Udine; in S. Antonio, Conegliano; at Treviso, and in obscure places such as Colalto, Villanuova, Torre, Rorai Grande near Pordenone and Conegliano. All of these have suffered, and some are under whitewash. The Madonna of Mercy, in the Cathedral of Pordenone, covering with her robe a donor with wife and three children, while St. Joseph plays with the Infant Christ, and St. Christopher is seen in the torrent with the Child again on his shoulders, is known to have been executed in 1515. The Virgin is of a delicate type of physiognomy, and the whole work, though much injured, shows a refined Venetian influence. Of the other canvas picture behind the high altar, St. Mark, with numerous saints and angels, Sir Charles Eastlake, though acknowledging that *Pordenone* is recognisable in it, adds, "but there is scarcely a sound portion left." In the same cathedral are the figures of St. Erasmus and St. Roch—the latter known to have been a portrait of himself. *Pordenone*'s chief strength in fresco is seen in later works, ranging between 1520 and 1529. The most notable, among numerous examples, consist of scenes from the Passion, in the Cathedral at Cremona; in the History of

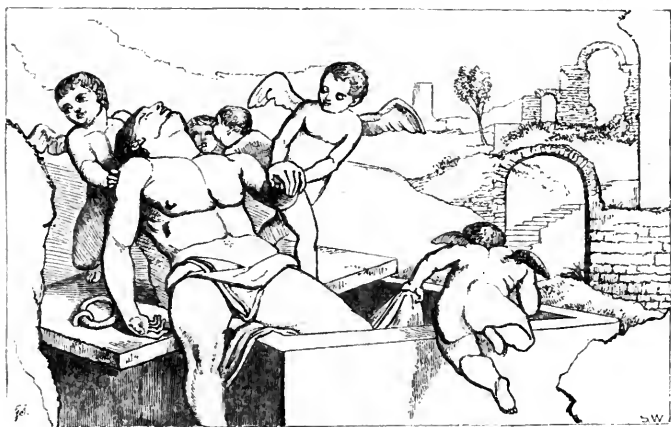
* See Maniago, '*Storia delle belle arte Friulane*.'





S. LORENZO ENTERONED; by Fordenone, Accademia Belle Arti, Venice.





THE ENTOMBMENT ;

By Pordenone in the Monte di Pietà Treviso.

p. 529. No. 2.

the Cross, with figures of Prophets, Saints, and Evangelists, which cover the choir of the parish church of Casarsa; and in the frescoes in S. Maria di Campagna at Piacenza. Greatly damaged and wretchedly restored as are most of these grand and important frescoes, they still reveal *Pordenone* as one of the greatest masters in that art. Power of drawing and foreshortening, energetic action, warmth and breadth of colour, grand management of light, freedom of hand, and dignity of conception, all combine to place *Pordenone* in this walk of art on a level with his most famous contemporaries. In the Prophets and Sibyls, especially, around the cupola of the Madonna di Campagna at Piacenza, he may even be said to stand higher than any other fresco-painter. He is also seen to advantage in large pictures—apparently in tempera—such as the Glory of S. Gottardo in the Town-hall at Pordenone; and in two pictures in the Cathedral at Spilemberg, with figures larger than life. In the one—the Conversion of St. Paul—the armed horse with one leg over the edge of the picture is finely conceived; the other, the Assumption of the Madonna, though terribly ruined, still shows much grandeur. “The young angels above are admirable; their general character rather Raphaelesque than Venetian. The foreshortened Madonna (the upper part only preserved) is very noble.”* These immense works account for the rarity of oil-pictures by his hand, and also perhaps for their comparative inferiority. His S. Lorenzo enthroned, with Saints (see woodcut), now in the Academy, Venice, is not an attractive picture. The altar-piece formerly in S. Rocco, now in S. Gio. Elemosinario, though in a bad state, is a far finer example. A picture of a Dead Christ in the tomb, with infant angels (see woodcut), in the Monte di Pietà at Treviso, is now surmised to be the work of *Pordenone*. Dr. Waagen assigns to him two large pictures at Burleigh—the Finding of Moses, and Adoration of the Kings—hitherto given to *Titian* and *Bassano*. Signor Cavalcaselle, however, acknowledges only one picture in England to be by his hand—a male portrait in the late Mr. Baring’s Gallery, dated 1521. *Pordenone* executed important frescoes in Venice—all

* Memorandum by Sir C. L. Eastlake. Pordenone, 1863.

of which have perished. He died in Ferrara, 1538, and was buried there.

Bernardo Licinius, distantly related to *Pordenone*, was a very inferior painter. He signs himself "Licinus." He has a common, Palmesque character, with heavy forms and inexpressive full-blown faces of light ruddy character. He dealt in portraits and single heads, which were long attributed to *Pordenone*, but are now known to be the work of *Bernardo*. He also reminds us of *Cariani* of Bergamo. The earliest date on his work is 1524; the latest 1541. A large altar-piece in the Frari, Venice—the Virgin and Child enthroned, with Saints—is the most favourable example. A Virgin and Child, with Saints and two Donors, once in the Manfrin Collection, now in that of Sir Ivor Guest, is also attractive for colour and chiaroscuro.

Gio. Antonio Licinio and *Giulio Licinio* are also recorded as painters and kinsmen of *Pordenone*.

Gio. Maria Taffoni, commonly called *Calderari*, was an imitator, if not a scholar, of *Pordenone*; he is known by frescoes in the Montereale Chapel in the Cathedral of Pordenone, dated 1555. *Sebastian Florigerio* and *Raphael Grassi* are also names which continue the Friulian school. But *Pordenone*'s most important pupil was *Pomponio Amalteo*, his son-in-law (1505–1584), who resided habitually at S. Vito. He excelled in fresco, and has a certain brilliancy and spirit which have caused his works to be attributed to *Pordenone*, whom he imitated and exaggerated. The church of the hospital at S. Vito was decorated by him with scenes from the life of the Madonna. Fragments of frescoes, representing the Judgments of Daniel, Solomon, and Trajan, are seen in the Loggia of the Town-hall at Ceneda. He also laboured at Udine; his works are numerous, and usually signed and dated.

Giorgione's influence extended even to his contemporary and successful rival, *Tiziano Vecellio*, whose genius, however, was soon developed in all its originality.* *Titian* was born at Cadore, on the borders of Friuli, about the year 1477—

* Breve compendio della Vita del famoso Tiziano Vecellio di Cadore, cav. e pitt., con l'arbore della sua vera consanguineità. Venezia, 1622. New

though, in the present comparative absence of information regarding the life of this great painter, doubts have been entertained as to the correctness of this date—and at first received a learned education. He lived in habits of intimacy with the philosophers and poets of his time—with Ariosto at Ferrara, Pietro Aretino at Venice, &c. Princes and nobles honoured him as the first of portrait-painters; Pope Paul III. invited him to Rome; but it was the Emperor Charles V. who most frequently employed him, and whom he was obliged to attend twice at Augsburg. It is very doubtful if he ever visited Spain. He died of the plague in the year 1576, in his ninety-ninth year.

In the multifariousness of his powers *Titian* takes precedence of all other painters of his school; indeed, there is scarcely a form of art which, in his long and very active life, he did not enrich. But, as we have already remarked, those tendencies which influenced art and life in Venice were materially different from those which governed the Florentine-Roman school. *Titian's* greatness, therefore, is not to be found in the same department with that of *Michael Angelo* and *Raphael*. Large symbolical compositions, full of allusions adapted to church history, were not his object; he aimed neither at strictness of expression, nor at forcible development of form, nor even, directly, at ideal beauty, though all these qualities were within his grasp: nevertheless, those excellences which, from his first to his last picture, he sought to attain and often did attain in the highest perfection, were not less high and infinite in nature than those of the other great masters. The austere and glowing force of *Giorgione* resolves itself in *Titian* into a free and serene beauty—a pleasing and noble idea of nature. All that has been said of the Venetian tendency

edition: Vita dell' insigne pitt. Tizian Vecellio già scritta da anonimo autore, riprod. con lettere di Tiziano per cura dell' Ab. Franc. Accordini. Venezia, 1809.—Stefano Ticozzi, Vite de' pittori Vecellj di Cadore. Milano, 1817.—Northcote, The Life of Titian. London, 1830.—Outlines in Landon, Vies et Œuvres, etc., Titian. Notices of the Life and Works of Titian, by Sir Abraham Hume. London, 1829. Dello amore ai Veneziani di Tiziano Vecellio, etc., Notizie dell' Ab. Giuseppe Cadorin, Venezia, 1833. Cadore, or Titian's Country, by Josias Gilbert, 1869.

applies with peculiar force to *Titian*. The beings he creates seem to have a high consciousness and calm enjoyment of existence. An harmonious sense of dignified well-being, removed from the accidents of common life, which may be compared to the principles which governed the antique, characterizes them all. Hence the grateful and elevating impression they produce on the spectator, though presenting nothing more than a transcript of familiar and well-known objects, or representations of beautiful forms, without reference to theological or supernatural meanings. It is life in its fullest power—the glorification of earthly existence, the liberation of art from the bonds of ecclesiastical dogmas.*

That which distinguishes *Titian* from *Correggio*, with whom in other respects he stood in obvious congeniality, is the totally different aim which respectively actuated them. Each is in love with life, but *Correggio* seeks animation and excitement, *Titian* reposes in quiet dignity. *Correggio* calls his figures into being only to make them the organs of particular emotions: *Titian* gives them, first and foremost, the grandeur of calm and satisfied existence; *Correggio*, in the warmth of his passion, has hardly patience to proceed to the development of fine forms, and therefore carries with him a modern air: *Titian* always builds on the immovable foundation of abstract and general beauty; finally, *Correggio's* chiaroscuro is something conditional and accidental—a phenomenon on the surface of objects: *Titian's* colouring is the expression of life itself.

Titian was born in grand Alpine scenery, amidst a sturdy and vigorous race; and it is in the combination of these antecedents with the gorgeous colour and stately forms of his Venetian life that we trace that breadth of qualities, so conducive to the development of art, in which he takes precedence before every other painter. Where else do we find that sense of nature's wildest scenes and moods—mountain and crag, sky and storm—united with the forms of the

* The elevated style of *Titian's* colour, which may be said to be on a level with the generalized forms of the antique, perhaps harmonizes best with subjects of beauty; but when united with the simplicity of composition and sedateness of expression for which he is remarkable, it often confers a character of grandeur even on religious subjects.—C. L. E.

noblest thought, sweetest beauty, and richest accessories of human intelligence and culture? If *Titian* did not aim at the loftiest pinnacles of spiritual expression and grace, he, at all events, was the first to throw open a larger territory for human sympathy and enjoyment. Two forms of nature especially courted his pencil—Landscape and Portraiture; and in each he has revealed to the world treasures of truth and poetry not worked out before.* For *Titian* is not only the painter of humanity in its larger distinctions—in the beauty of woman, the dignity of man, and the artlessness of childhood—but he is especially the delineator of all three, under every aspect of the high-born and the affluently-placed classes of society. The intellectual, the noble, and the splendid—the well-formed, the well-fed, and the well-dressed—were the natural subjects of his art: he scarcely turned the other side of the shield to view. His type, accordingly, of Christ, of John the Baptist, and of the Magdalen—characters in whom the pride of life and the abnegation of self are incompatible qualities—though the first is rendered benign, the second stern, and the third in tears—cannot satisfy those who look for the realization of a sacred idea. *Titian*, therefore, can hardly rank as a painter of religious feeling, though, in scenes of pomp and magnificence—all made up of earth, but accepted by the Roman Church as the appointed representations of heavenly pageants—he stands triumphant.

Titian is stated to have been brought to Venice from Cadore in his ninth or tenth year,† and placed in the studio of *Gentile Bellini*. But though treating art from the first with a power peculiar to himself, yet his early works show the influence of *Giovanni Bellini*. An Adoration of the Kings, in

* See for landscape, 'Cadore, or Titian's Country,' by Gilbert; especially a chapter on the pathos of landscape nature, at the end.

† The fabrication of stories to suit particular characters, so usual in lives of the Italian painters, has not been wanting in *Titian's* case. A Madonna and Child, with another child kneeling, who has been interpreted as the boy *Titian* himself, exists in a house at Cadore next that believed to have been the scene of his birth, and is traditionally reported to have been painted by the young boy with the juices of flowers. Sir C. L. Eastlake remarks on it, "It appears to be a wall-picture of later date by an unskilful hand." (Memorandum, Pieve di Cadore, 1860.)

the Manfrin Palace, is certainly one of his earliest works: it is a small picture, copious in composition, with many defects in drawing, but with an extensive and clever landscape. A Madonna with Angels, in the Gallery of the Uffizi, and another pleasing small picture of a Madonna, unhappily much injured, in the Sciarra Palace at Rome, evince a further development. To an early period also belong a beautiful and simple picture in the Venetian Academy, representing the Visitation; the fine sedate altar-piece in the antechamber of the sacristy of the Salute, St. Mark enthroned, with four Saints; and a graceful Madonna and Child in the Gallery of Vienna. Also the strictly naturalistic but exquisitely beautiful "*Vierge au lapin*," and a very noble Madonna with three Saints, in a landscape, in the Louvre, belong to this class. The Christ with the Tribute Money, in the Dresden Gallery, is an early work with much affinity to *Bellini*. This is a finely-executed and delicately-coloured head, but too cold and commonplace in expression to merit the stereotyped praise bestowed upon it. The Annunciation, in the Cathedral at Treviso—a place he passed through in his annual visits to Cadore—is believed to represent his middle period. It is on panel and rich in colour, with the arms and initials of the Donor (Murchiostro) on the base of a column in the distance.

No chronological arrangement of *Titian's* works is for the present possible, except such as is afforded by internal evidence. We will therefore take them rather in classes of subjects; and to the first class belong those gorgeous church pictures to which allusion has been made before. Foremost among them is the great Assumption of the Virgin, removed from the church of S. Maria Gloriosa de' Frari to the Accademia, in which every condition of his art has been so applied as to give distinctness, dignity, and a kind of sacred poetry to the representation.* The

* The injury and neglect this marvellous picture had suffered in the keeping of the Roman Church protected it from the rapacity of the French. The lower part was literally burnt with candles, and the whole so blackened with smoke, that the French commissioners did not think it worth the transport to Paris. It continued in this state till 1815, when, all danger being over, Count Cicognara drew attention to *Titian's* masterpiece, which was then cleaned and restored.

Madonna here stands, full front—a splendid type of a woman—enlarged to greater conspicuousness by the grand flutter of her blue mantle, as she is borne straight and rapidly upwards. To her at once the eye is directed, not only from her central position, but from the gestures of the Apostles gathered below, who, with uplifted heads and arms, carry the eye irresistibly to the object of their gaze. The little Amorini who accompany her on each side are the *ne plus ultra* of infantine beauty in form and action, while the little floating creatures under her feet are too few to interfere with the sense of the divine agency which impels her upwards. Above is an angel, already of a different sphere—a creature suspended like a floating pennon, eagerly darting forward, as if by an act of volition, with a crown; while the figure of the Almighty, to which it brings the crown about to cincture the Madonna's head, though ample in idea and boundless in self-sustaining power, is reduced by the aid of perspective to little more than a narrow line, in which all the difficulties of celestial forms and features are lost.

Another form of church prescription is the glorious picture in the Frari of the Pesaro Family, with Saints, adoring the Madonna and Child. This is a specimen of a family group of high birth and aristocratic forms, occupied in the performance of a solemn function, and elevated, by the presence of the divine and sainted personages, into the rank of sacred art, which belongs to a class of works carried to their highest development by *Titian*. Here are all the master's favourite materials—the stately kneeling figures in black and red robes; the beautiful girl's head behind; the gorgeous unfurled banner held by St. George; the luminous steps on which St. Peter is seated; the fine architecture, and the unfailing cherub holding the cross above. The Cornaro Family, in Northumberland House, may be cited as another instance of a family portrait in the form of religious art.

Again, the celebrated picture of the Entombment, in the Louvre (a copy in the Manfrin Gallery), is an instance of the manner in which all subjects ministered to his favourite forms of dignity and tranquillity. The grief of such noble beings as support the half-concealed body of the Lord is one

of the most dignified and impressive things in this world. In *Titian's* hands this is turned to highest account. There is something that hushes remark in the subdued earnestness of those occupied in conveying the dead Saviour. But, though all intent on the sacred object they bear, the fact of their bearing it is a fiction. Such strength and strain as would actually have been needed would have overturned all the gravity which was *Titian's* chief aim, and the cloth by which they sustain the great weight of a well-developed body is not even drawn tight beneath their grasp.

One instance, almost a solitary one, where the character of the subject did not permit the union of that dignified composure which underlies *Titian's* art, may be quoted. This is the Christ crowned with Thorns, in the Louvre, in which, in the traditional and stereotyped form, rude figures with long staves press down the thorns upon the head. Here, in the absence of that spiritual superiority to all earthly things which lay not within *Titian's* sphere, there was no resource but to give the natural expression of pain and distress. Accordingly the picture, though unsurpassed in colour, is peculiarly unattractive in the expression and action of the Christ.

Still, no one more completely mastered, when he saw occasion, the sudden and violent actions of the human form. This was seen in one of those works of high art the destruction of which the world has most reason to lament—namely, *Titian's* Peter Martyr (see woodcut), formerly in SS. Giovanni e Paolo, which perished by fire in the sacristy of that church in 1866. That picture combined his greatest qualities as a figure and landscape painter. The furious spring of the murderer has overthrown his victim, on whose robe his foot is so planted as to prevent the Saint from rising. The action of the terrified attendant friar, as he flings himself forward to escape, is unequalled in impetuosity, and may be taken as an instance of a certain imitation of *Michael Angelo*, traceable in some of *Titian's* works at his most vigorous period; and seen again in a minor degree in his Bacchus and Ariadne. The little angels with the palm of martyrdom above, to whom the Saint lifts his dying gaze, were the





perfection of colour and grace. This work may be quoted as the culminating example of the union of subject and accessories—the deed of violence, aptly enframed in a scene of forest loneliness, and in an atmosphere of solemn and declining light.

A fourth instance of a subject, which, though entirely legendary in character, serves merely as an occasion for the display of his fascinating conception of grand and artless nature, is the large altar-piece of the Presentation of the Virgin, in the Venice Academy. Nothing can be more naïve than the contrast between the grave greybeards and stately beautiful women, assembled in a crowd below, who look on with wonderment at the pretty child, holding up her little blue garment daintily with one hand, as—like a royal heir, no ways disconcerted by her conspicuous position—she ascends alone the steps of the Temple, at the top of which the High Priest, attended by a Levite, stands ready to receive her. Windows and balconies are full of spectators, while alone on the right hand sits an old woman selling eggs, and looking on at the tumult with evident curiosity.

As a specimen of grandeur of treatment in a single figure may be instanced the St. Jerome, in the Brera; one of the maturest efforts of his brush, where the splendid treatment of the wild landscape, in which the half-nude old man is the solitary habitant, has a solemn weirdness of effect unequalled in art. To the study of this picture and of the Entombment may be traced some of Vandyke's highest inspirations.

We have alluded to *Titian's* picture of Bacchus and Ariadne, in the National Gallery. No man ever entered the domain of fable with such luxuriance of imagination and consistency of conception. The creation of the Bacchus and Ariadne may be said to make a third with that of Shakspeare's *Midsummer Night's Dream* and Milton's *Comus*; each given in their own proper language. Here the beauty of the landscape—the heat of the atmosphere—the ardent action of the young God, leaping, with fluttering red robe, and one foot suspended in air, from his leopard-drawn chariot—the headlong flight of Ariadne—the rabble

rout—infant fauns, drunken old satyrs, beautiful women “dropping odours, dropping wine”—with clustering vine, tambourine, barking dog, &c.—all this forms a whole, so perfect in itself, that the mind consents to its reality as to that of an historical picture. This is one of four pictures painted by the master, in 1514, for Duke Alphonso of Ferrara. Two of the four are in the Gallery at Madrid—the first, a Sacrifice to the Goddess of Fertility. On the right hand of the picture is a statue of the Goddess, with beautiful women making offerings; while the whole centre is occupied by a swarm of children and Cupids, in every form of frolic and sport—plucking fruits and pelting each other. “Nothing can be more adapted than this picture for the study of *Titian’s* delicacies in colour, in the distinction by half-tints and half-shadows of so many similar forms and complexions.” *

The second is a Bacchanal—representing a party of youths and maidens, chiefly undraped, revelling in the open air—drinking, singing, and dancing in groups. The only Academic figure is a Bacchante sleeping, all flushed with wine, in the foreground. This picture is not so well preserved as the last.

The fourth and last of the series is the Feast of the Gods, commenced by *Giovanni Bellini* and completed by *Titian*, with a landscape and castle evidently borrowed from his native Cadore—now in possession of the Duke of Northumberland, at Alnwick Castle. A copy, supposed to be by *Poussin*, is in the Scotch Academy.

Of the same class of mythological subject—of his later time—are the *Diana and Actæon*, and *Diana and Calisto*, in the Bridgewater Gallery. Here the juxtaposition of beautiful, nude female forms, with marble basin, architecture, landscape, and distant mountains, shows *Titian* in his most enchanting combinations. The same compositions in the Madrid Gallery are on a much smaller scale, and little more than sketches. The *Diana and Actæon* is of great beauty.

Of a different class of idyllic feeling, unsurpassed in

* Memorandum by Sir C. L. Eastlake. Madrid, 1859.

completeness of poetic fancy, is the picture of "The Three Ages," also in the Bridgewater Gallery. A youth and a maiden—she playing the lute—sit in the foreground; children, undisturbed by a Cupid, sleep in the middle distance; and, further from the eye, an old man contemplates two skulls on the ground. That calm sense of existence which is so principal a feature in *Titian's* creations, is nowhere more exquisitely given than in the young couple in front. There is no playing at Shepherd and Shepherdess, nor at Cupid and Psyche—they are simply youth and maiden—the one nude, and the other in beautifully coloured dress—but all unconscious of the anomaly, and knowing nothing more than that it is a pleasure to breathe such an atmosphere, side by side.

It would have been strange if the Goddess of Beauty herself had not claimed the tribute of *Titian's* brush. He has given her in various forms, most of them frequently repeated. In the Bridgewater Gallery is the "Venus à la Coquille," from the Orleans Gallery—a single figure rising from the sea, and drying her hair—a shell floating near her. Two representations of the Goddess reclining on a couch are in the Uffizi; while Venus on a couch, with Cupid holding a mirror to her, is in Madrid, in the Hermitage, St. Petersburg, and at Lord Ashburton's.—Venus and Adonis, she endeavouring to keep him back from the chase, with fine dogs, is in the Madrid Gallery; and also in the National Gallery. "The Adonis head in Madrid is not so good as that in the National Gallery—his right leg also inferior—the Venus better, though injured; the rest about the same."*—Of the Princess Eboli, mistress of Philip II., as Venus, reclining on a couch, with the King, or some other cavalier, sitting by, there are several examples, slightly varying in form; the male figure playing the lute, or the harpsichord. The best is in the Fitzwilliam Museum, Cambridge; two more are in the reserved rooms of the Madrid Gallery; another in the Duke of Alva's Collection, Madrid.

With *Titian* also commenced that form of fancy female portrait which, under various disguises, afforded opportunity

* Memorandum by Sir C. L. Eastlake. Madrid, 1859.

for the delineation of youth and beauty. Of this class is the so-called "Daughter of Titian," carrying, with both arms uplifted, either a plate of fruit or a casket above her head. The best—with fruit—is supposed to be the example in the Berlin-Museum. In Madrid the beautiful woman is converted into a Salome, carrying the head of John the Baptist in a charger.* The original of these pictures could hardly be *Titian's* daughter Lavinia, who married early, but rather Violante, the daughter of *Palma Vecchio*, sometimes called *Titian's* Beloved, but too young to have been more than his favourite model.

"Titian and his Mistress," so-called, represents a beautiful woman, with a male figure holding a mirror behind her. The original of this often-repeated subject is in the Louvre, where, however, the male figure bears no likeness to the great master. Other grandly-treated, stately impersonations of beauty are the so-called "Bella di Tiziano" in the Pitti; another of similar title in the Sciarra Palace, Rome. Also the "Flora"—by some connoisseurs pronounced to be by *Palma*; a lovely woman with flowing hair, and white, delicate under-garment, holding flowers, in the Uffizi. In such figures, *Titian* so fills his canvas with the qualities of light, breadth, and colour, that though conveying no elevation of character, or depth of expression, beyond serene or, as in the Sciarra lady, haughty beauty, the eye asks for no more. It follows that when *Titian* grapples with particular and individual characters he imparts to them a simplicity of high breeding, an ease and grandeur—in short, a noble appropriateness—which place him foremost in the ranks of the true portrait-painter. His male portraits are too numerous to particularize. He is seen in great perfection in Florence, viz. the Cardinal Ippolito de' Medici in a gorgeous Hungarian dress, and the poet Aretino, in the Pitti; the fine full-length of Philip II. in the same gallery and at Madrid, also, half-length, in the Corsini Palace, Rome; the Duke of Urbino, Francesco della Rovere, in armour, with red drapery; the Duchess of Urbino, an elderly but still beau-

* See Kugler's Essay on these different representations in the Museum, 'Blätter für bildende Kunst,' 1833. No. 30.

tiful woman—both in the Uffizi; the marvellous portrait of Pius III., the noblest type of feebleness of body and strength of character, of which so many repetitions and copies of different sizes exist, in the Hermitage Gallery; the same Pope with an attendant—unfinished—in the Naples Museum. Highest of all as a delineation of character, which no historian can surpass, is the portrait of the Emperor Charles V. on horseback, in the Madrid Gallery. This is perhaps the most remarkable picture existing of any individual, for here *Titian* has sounded a greater depth of individual expression than any other of his works exhibits. It is said that Charles V. objected to sit for his portrait, or even to be steadily looked at, but that he made exception in *Titian's* favour. However this may have been, it is evident that we have here the impression on a great painter's mind of a grand, mournful, solitary, and inflexible ruler, satiated with power, and disappointed with all things. The Emperor is represented in armour, with couched lance, on a black Flanders horse, with red saddle-cloth, in full action. The pale, emotionless face, with its powerful jaw, is seen in profile—the impersonation of a spirit of Bigotry and Despotism, of strength and will, rather than that of a living man—and doomed to ride on, trampling all before him, till he reaches that distant monastery where he ended his days. However injured, this picture can never lose its solemn, weird effect.

Titian also appears as one of the latest painters in fresco, in two religious buildings at Padua—the Scuola del Santo and the Scuola del Carmine. In the first, a legendary tale connected with St. Anthony, he is seen in three of the subjects—a jealous man killing his wife, a little child miraculously testifying to the innocence of its mother, and St. Anthony restoring a youth's broken leg. In the Scuola del Carmine—the history of the Virgin—the beautiful picture of Joachim and Anna, with a glorious landscape, is by him.

In his treatment of landscape *Titian* may be said to have completed the development of a school already introduced by *Giovanni Bellini* and *Cima da Conegliano*, and subsequently taken up by the *Carracci* and *Domenichino*, and so trans-

mitted to *Claude* and *Poussin*. In his landscape backgrounds all the fantasticality, both of the early Netherland masters* and of his Italian precursors, disappears, and in every respect they stand on a level with the maturity and poetry of his figure subjects. Not that his landscapes partake of the same calm and serenity. Here and there, as in his *Diana and Actæon* (Bridgewater House), a mountain distance is seen, bathed in all the tints of the rainbow; or the background consists of rich wood and homely hamlet or farmhouse, as in the exquisite *Christ and Magdalen*, and *Holy Family with St. Catherine*, in the National Gallery; but oftener he revels in grand and sterile peaks, taken from the Dolomite forms of the Friuli hills, with a gloomy stormy sky, and watery slanting lights, of a sublimity of treatment in which he stands alone. In only one picture that we know—namely, the grand upright landscape in Buckingham Palace—has he confined himself to landscape alone, independent of all figures, except those of cattle. But it is certain that in several—as for example the *Preaching of John the Baptist*, in Devonshire House—the figures are only the pretext for a richly poetical landscape with wild, hilly forms.

Titian painted into extreme old age, and indeed is believed not to have ceased wielding the brush till his death by the Plague in 1576. His figures in his latest works lose their decision and correctness, but his lights still play round them, and his colours do not fade. There are beauties still in his *Annunciation* and *Transfiguration*, in S. Salvatore, Venice. In the *Battle of Lepanto*, at Madrid, painted when he was believed to be ninety-four, “the flying figure of Fame is absurd, but the armour and purple lake drapery are still Titianesque.”†

* Landscape-painting in Italy, however independent in its perfection, appears in its origin to have been indebted, in more than one instance, to a German influence. Vasari distinctly says that *Titian* kept some German landscape-painters in his house, and studied with them for some months. In Bologna it is probable that *Denys Calvart*, a Flemish artist, first excited the emulation of the *Carracci*, *Domenichino*, and others, who, in the end, formed so distinguished a school of landscape-painters. In both these instances a certain resemblance to the German manner, however differently modified by the character of the schools, is to be recognised, especially in the unembellated treatment of the foliage.—C. L. E.

† Memorandum by Sir C. L. Eastlake. Madrid, 1859.

His latest work, cut short by his death, is the *Pietà* in the Academy at Venice.

This great painter formed very few scholars, but had many imitators. They endeavoured to adopt his style; and if they have left no work of the highest rank, they were at least preserved from the errors of mannerism by following nature in the path to which they were guided by him. Among these are many artists of his own family—his brother *Francesco Vecellio*, by whom is a clever altar-picture in Berlin; his son *Orazio Vecellio*, a distinguished portrait-painter; his nephew, *Marco Vecellio*, the faithful companion of his journeys, by whom are some tolerably good works in the palace of the Doge in Venice, and in S. Giovanni Elemosinario. *Santo Zago* also, and *Girolamo di Tiziano*, properly speaking *Girolamo Dante*, are good copyists of the master.

Bonifazio. This name is now claimed by a family of three painters, all from Verona, who have a common character of art. No attempt has yet been made to distinguish the three, and the elder and more remarkable, to whom the appellation *Bonifazio Veneziano* properly belongs, can only be identified by his superiority. He died in 1540—the second *Bonifazio* in 1553; and the third was still painting in 1579. The principal pictures known under this name are imbued with the Venetian feeling and colour of *Titian* and *Palma*, and, though sketchy in treatment, have a charm of picturesqueness both of figure and landscape, almost peculiar to themselves. The finest specimens have passed under the names of *Giorgione* and *Titian*. To *Giorgione* was long ascribed the fine picture of the Finding of Moses, in the Brera, which forestalls the charm of *Watteau's* best groups. Two large works, called the Triumph of Religion and the Triumph of Science—formerly in the King of Holland's Collection—were attributed to *Titian*. The one represents Christ on a car drawn by animals symbolical of the Gospels, with Fathers of the Church turning the wheels, with Patriarchs going before, and Madonna and Saints following after. The other shows Time seated on a car with globe and compasses in his grasp, drawn by nondescript animals, and also

preceded and followed by figures. The landscape is fine, the heads sketchy and empty, but charming in colour. Pictures of the *Bonifazio* stamp are numerous in Venice, often given to *Schiavone* and others of the school. And as they contain no profound feeling, their superficial qualities have suffered especially from the usual pictorial lot, though when tolerably preserved they have always a charm for the lovers of Venetian art. *Chefs-d'œuvre* are seen in the Accademia—the Adoration of the Kings, with a beautiful landscape; the story of Dives and Lazarus, a large picture of romantic beauty; and an upright picture of splendid colour, the Judgment of Solomon, with figures of Venetian gentlemen in the foreground.

Bonifazio is also found in the Pitti—a Christ among the Doctors (called *Bonifazio Bombo*—an earlier Cremonese!); a Repose in Egypt, called *Paris Bordone*; and two fine works, the Sons of Zebedee and the Return of the Prodigal, in the Borghese Palace. Also in the Colonna Palace is a Madonna and Saints. Good specimens are at Petworth; in the Royal Institution, Edinburgh; and in the collection of the late Sir Charles Eastlake.

Polidoro Veneziano is a far coarser and feebler imitator of *Titian*, whose works have hitherto been included under the great master's name; a Madonna and Child in the Uffizi, and a Madonna with Saints and Donor in the Cassel Gallery, by *Polidoro*, are both called *Titian*; also a Last Supper, in the Venetian Academy.

Andrea Schiavone is a good imitator of *Titian*. A beautiful Adoration of the Shepherds by him is in the Belvedere Gallery at Vienna; also an excellent Madonna with Angels (whole-length figures), in the Academy at Venice; the Murder of Abel, a piece of fine foreshortening, with a beautiful wooded landscape, in the Pitti Palace, and many others. Four landscapes of rich, golden tones, are in Hampton Court Palace; and a Dead Christ, supported by angels, with Joseph of Arimathea, life-size figures, is in Stafford House. His colouring is fine, but his heads are generally unmeaning, and his forms careless and undecided. A Christ before Pilate, in the Naples Gallery, is ascribed to

Schiavone ; it is full of the defects we have mentioned ; the head of Pilate is, however, admirable.

Domenico Campagnola, who worked conjointly with *Titian* in the Scuola del Santo, is an inferior imitator of *Titian*.

Paris Bordone, born at Treviso—1500–1570. Though Venetian in education, this fine painter took a path peculiar to himself, and it is only a very inexperienced eye that can mistake him for *Giorgione* or *Titian*. He is remarkable for a delicate rosy colour in his flesh, and for the purple, crimson, and shot tints of his draperies, which are usually in small and crumpled folds. His *chef-d'œuvre* in the Venetian Academy—a Fisherman presenting a ring to the Doge, who sits in full conclave—a large picture, with numerous figures and fine architecture—may be justly termed one of the most fascinating works existing. The Emperor Augustus and the Sibyl, also in the Accademia, is another splendid work. His Holy Families are not very frequent. One of great charm, the Madonna and Child, with SS. Francis and Jerome, signed “Paris Bordonus Tarvisius,” is in the collection of Prince Giovanelli, Venice. Another, much injured, is in the Brignole Sala Palace, Genoa. He deals frequently in mythological or poetic subjects—Mars, Venus, and Cupid, in the Doria Palace ; Daphnis and Chloe, half-lengths, in the National Gallery ; and in every form of a single female subject—Judith ; a Lady at her toilette, &c.—in which a beautiful woman can be introduced. He is seen therefore in great perfection in female portraits, and a picture in the National Gallery, a lovely woman of the Brignole family, aged nineteen, may be taken as a type of a class of his works found in most large galleries. They abound in Genoa, especially in the Palazzo Brignole Sala, where a picture of a bearded man, in black dress and brilliant red sleeves, holding a letter, with elbow resting on table, is one of the most striking. Also a female portrait, in gold brocade, with rose-coloured sleeves—the right hand holding a handkerchief, the left a book, with finely-coloured flesh, is very effective. A composition of Bathsheba, with two female attendants, and fine architecture, signed on base of column a “Paridis Bordono,” belonged to Herr Zimmermann, keeper

of the Munich Gallery. Two pictures, each representing a beautiful woman, and each ascribed to *Giorgione*—the one at Lord Enfield's, Wrotham; the other at Longford Castle—are both by *Paris Bordone*. The Centurion begging Christ to heal his servant—a picture of life-size figures, in Lord Bute's gallery—is a fine specimen. *Paris Bordone* excelled both in landscape and architecture. A Repose in Egypt, with fine landscape, is in the Bridgewater Gallery. An Annunciation in the Siena Gallery gives occasion for grand architecture with landscape.

Francesco de Domenicis was the only pupil of *Paris Bordone*, though not recalling the manner of his master, but rather that of *Giorgione*. He is seen in a signed portrait of himself, larger than life, in the collection of Edward Cheney, Esq., and in a picture of a Procession, in the sacristy of the Cathedral at Treviso.

We conclude this account of the Venetian artists who flourished toward the middle of the sixteenth century with *Battista Franco*, *il Semolei*, who studied in Rome, and is classed among the imitators of *Michael Angelo*. In the small number of his works existing in Venice, he appears as a mediocre follower of the Florentine or Roman style, which he combines with that of Venice. He is very pleasing in small decorations in the compartments of ceilings, as in the Scala d'Oro of the Palace of the Doge, and in a chapel of S. Francesco della Vigna, at Venice. In larger works (the most important are in this same chapel) he is more mannered. He is seen in "Christ bearing his Cross," in the Manfrin Gallery. A fine portrait of *Sansovino*, attributed to him, in the Berlin Museum, is believed to be by *Lorenzo Lotto*.

The school of Venice continued to flourish, and to retain a real and vital originality, for a much longer period than any other school in Italy. This superiority is to be attributed on the one hand to certain favourable external circumstances, and on the other to the healthful principle of the school, viz. the study and imitation of nature. It cannot be said that the artists of the second half of the century, whom we now proceed to consider, equalled in their collective ex-

cellence the great masters of the first half, but in single instances they are frequently entitled to rank beside them.

At the head of these is *Jacopo Robusti*, surnamed, from his father's trade, *il Tintoretto* (the dyer), 1512–1594. He was one of the most vigorous painters that the history of art exhibits; one who sought rather than avoided the greatest difficulties, and who possessed a true feeling for animation and grandeur. If his works do not always please, it must be imputed to the foreign and non-Venetian element which he adopted, but never completely mastered, and to the times in which he lived. In our next chapter we shall say more on this head: here it is sufficient to remark that Venetian art had fallen into the mistaken path of colossal and rapid productiveness, and that *Tintoret* was the painter who paid the greatest penalty for this taste. His off-hand style, as we may call it, is, it is true, always full of grand and meaning detail: with a few patches of colour he expresses sometimes the liveliest forms and expressions; but he fails in that artistic arrangement of the whole, and in that nobility of motives in parts, which are necessary exponents of a high idea. His compositions are not expressed by finely studied degrees of participation in the principal action, but by great masses of light and shade. Attitudes and movement are taken immediately from common life, not chosen from the best models. With *Titian* the highest idea of earthly happiness in existence is expressed by beauty; with *Tintoret* in mere animal strength, sometimes of a very rude character.

The manner in which *Tintoret* formed his peculiar style, resulted from the reproach at that time cast upon the Venetian school. He was for a short time in the school of *Titian*, but not continuing on good terms with his master, he soon quitted him, in order to follow a path of study of his own. In the painting-room which he occupied in his youth he had inscribed, as a definition of the style he professed, "The drawing of *Michael Angelo*, the colouring of *Titian*." He copied the works of the latter, and designed from casts of Florentine sculpture and from the antique, particularly by lamplight, in order to exercise himself in a more forcible style of relief; he also made models, which he lighted artificially, or

which he hung up in his room, for the purpose of mastering the perspective appearances, so little studied by the Venetians. By these means he united great strength of shadow with the Venetian colouring, which gives a peculiar character to his pictures, and is very successful when limited to the direct imitation of nature. But setting aside the impossibility of combining two such totally different excellences as the colouring of *Titian* and the drawing of *Michael Angelo*, it appears that *Tintoret's* acquaintance with the works of the last-named master only developed his tendency to a naturalistic style. That which with *Michael Angelo* was the symbol of a higher power in Nature, was adopted by *Tintoret* in its literal form. *Michael Angelo* made use of nude figures in his Last Judgment to express his original and poetic thoughts with abstract largeness. *Tintoret* introduces them as mere idle accompaniments, for the sake of their fine muscular drawing or foreshortening. The works, even of his better time, are generally slight in treatment; later they became unmeaning in invention, and coarse and mechanical in execution. Added to this, a premature darkening of the colours, owing to his using a darkly coloured canvas, has lowered most of his tones.

Under these circumstances it is not surprising that *Tintoret's* portraits should belong to the better class of his works. Here his conception is grand, his colour golden, and generally combined with a purer and more careful execution. Grand male portraits are in the Pitti and Uffizi galleries. Two male portraits—one young, reading, the other aged—are in the Colonna Palace, Rome; also a male portrait in the Cassel Gallery. A young Durazzo, in tight black dress and white sleeves, next a table with clock, in the Dowager Durazzo Palace, Genoa, is a fine example. Several of first-rate quality are in English galleries, among them two youthful Dukes of Ferrara, with servant and page, offering up their devotions in a church, in the collection at Castle Howard. Next to these in interest are those of his historical pictures (chiefly dating from his earlier time) in which he has introduced a rich poetical landscape. A Sacrifice of Isaac, and a Temptation of Christ, are in Castle Howard; a party of

Musicians, in the gallery of the Duke of Sutherland, in London; also Esther before Ahasuerus, at Hampton Court. Altogether the earlier pictures by *Tintoret* are not only more glowing in colour, but of a finer and more naïve composition; for instance, the subject of Vulcan, Venus, and Cupid, in the Pitti Palace. The same remarks apply to his sacred subjects: the Birth of the Virgin, with a glory of angels above, in the sacristy of S. Zaccaria at Venice; an altar-piece in S. Giovanni e Paolo, the Madonna with Saints, and kneeling senators; another in the Venetian Academy; and others elsewhere. Also a spiritedly conceived Adoration of the Shepherds, at Castle Howard, and a fine Entombment of Christ, in the Bridgewater Gallery. Among his most celebrated and powerful pictures is the Miracle of St. Mark, who appears, descending head foremost, to rescue a tortured slave from the hands of the heathen, in the Academy at Venice.* The building called the Scuola di S. Rocco at Venice is a perfect gallery of *Tintoret*. No less than fifty-seven works by this astonishing painter are seen—most of them large, and all the figures life-size. The finest and perhaps the most perfect by the master is the large Crucifixion, painted 1565, in the room called the Sala dell' Albergo. The palace of the Doge also possesses a large number of his works. In the latter is his well-known Paradiso, eighty-four feet long and thirty-four feet high, like almost all *Tintoret's* works,† painted in oil. It is in the larger council chamber, now the library, and contains an innumerable and unpleasant crowd of human figures; each group apparently alike distant from the eye, and therefore alike indistinct. Many of the figures, however, display much skill; and those of Christ and the Virgin are fine and dignified. A small and admirable sketch of this picture by

* A powerful sketch for this work, formerly in Mr. Rogers' Gallery, is now in the possession of the Baroness Burdett-Coutts.

† Boschini (*Ricche Minere*, &c., ed. 1674) mentions some frescoes by *Tintoret* of considerable extent at the Campo de' Gesuiti; others at the Serviti; others on a house in the Sestier del Castello. Those on the exterior of the Palazzo Gussoni are engraved by Zanetti (*Varie Pitture a fresco de' principali maestri Veneziani*. Ven. 1760). In the Public Library are two pictures of great size by *Tintoret*, representing Miracles of St. Mark: one, the Removal of his Bones from Alexandria during a Storm, which leaves the relics untouched, though raging around them; the other, the Rescue of a Young Man from Shipwreck by the Saint's agency.

Tintoret's own hand is in the Louvre. Four good mythological pictures are also in the saloon of the Anti-collegio, in the Doge's palace. The Marriage at Cana, in the sacristy of the Salute, is a work of magnificent effect. On the other hand specimens of *Tintoret's* least attractive style may be seen in two enormous pictures—a Last Judgment, and the Adoration of the Golden Calf, in S. Maria dell' Orto; and in a Last Supper in S. Trovaso. Nothing more utterly derogatory both to the dignity of art and to the nature of the subject can be imagined than the treatment of the Last Supper, which, though containing fine qualities of art, is here degraded to the condition of a vulgar revel. It is strange that such a conception of this subject should have been ventured on scarcely a hundred years after the creation of *Leonardo da Vinci's* great work.

Among the scholars and imitators of *Tintoret*, his son *Domenico Tintoretto*, and *Jacob Rottehammer*, a German, may be honourably mentioned. Another scholar, *Antonio Vassilacchi*, called *l'Aliense*, transplanted the style of this master to the quiet city of Perugia, having executed ten large wall-pictures for the church of S. Pietro there.

Several contemporaries of *Tintoret* flourished in Verona; they stand in close relation to the school of Venice. Their principal pictures are to be seen in the churches, and in the gallery of the Palazzo del Consiglio, in Verona. To these belong *Niccolò Giolfino*, whose figures unite a peculiar grandeur with an expression of engaging gentleness. He is seen in frescoes in S. Maria in Organo, Verona, and also in two pictures of peculiar costumes, of the male and female members of the Giusti family, in the National Gallery.—*Giambattista dal Moro*, called *Il Moro*, a scholar of *Torbido*: his pictures are impassioned, but somewhat exaggerated.—*Domenico Ricci*, called *Brusatorci*, more celebrated in Verona than the last named, but a mediocre artist, though generally clever in execution.—*Paolo Farinato*, sometimes grand, and the worthiest predecessor of *Paolo Veronese*, of whom we are about to speak. *Farinato*, though not always free from exaggeration, is clever and powerful, and is pleasing from his truth of imitation.

Antonio Badile, another Veronese, is known to have been uncle and first teacher of *Paul Veronese*, and a work by him in the Verona Gallery, and a Presentation at Turin, show the connection between the master and the scholar, especially in treatment of architecture.

Paolo Cagliari, of Verona, called *Paul Veronese*—1500–1588—is stated to have derived instruction from his father, *Gabriele Cagliari*, a sculptor, as well as from his uncle above mentioned. He found no favour at first in Verona, and painted at S. Fermo and at Mantua before proceeding to Venice, where he further formed himself, especially in colour, after *Titian*. It is true he did not equal that master in the perfection of his flesh tones, but by splendour of colour, assisted by rich draperies and other materials, by a very clear and transparent treatment of the shadows, by comprehensive keeping and harmony, *Paolo* infused a magic into his pictures, by which he surpasses almost every other master of the Venetian school. Never was the pomp of colour so exalted as in his works; which may be likened to concerts of enchanting music. This, his peculiar quality, is most grandly developed in scenes of worldly splendour; he loved to paint festive subjects for the refectories of rich convents, suggested of course from particular passages in the Scriptures, but treated with the greatest latitude, especially as regards the costume, which is always that of the artist's time. In these and similar examples we have the most gorgeous display of grand architecture, of splendid gold and silver vases and utensils, and the most brilliant costumes; above all, he presents us with a powerful and noble race of human beings, elate with the consciousness of existence, and in full enjoyment of all that renders earth attractive. That which distinguishes *Paul Veronese* from *Tintoret*, and which, in his later period, after the death of *Titian* and *Michael Angelo*, earned for him the rank of the first living master, was the vitality and poetic feeling which, as far as it was possible, he infused into a declining period of art. At the same time he adopted in many respects the naturalistic tendencies with which he was surrounded, so that his compositions may be occasionally said to run wild.

The beauty of his figures is more addressed to the senses than to the soul, though even the most superficial of his innumerable works have a feeling for grace and a plenitude of life which at that time had entirely departed from the other schools. In his later works, however, his colouring is sallow and negative, and rendered even inharmonious by the introduction of a fiery red.

Little is known of *Paul Veronese's* life except that he once journeyed to Rome in the suite of the Venetian Ambassador, Grimani. Otherwise Venice seems to have been his principal residence, whence he gave forth those numerous grand dramatic compositions which give an air of Italian splendour to every gallery they adorn. *Titian* is said to have done justice to the powers of this great painter, and to have recommended him to assist in the decorations of the Great Council Hall (now the Library) in the Ducal Palace, all of which were destroyed in the great fire often alluded to in 1579. Here he so distinguished himself that the Senate rewarded him with a gold chain.

His next great work was on the ceiling of the Sacristy of S. Sebastiano, which led to a commission from the monks to undertake the decorations of the entire church, within the walls of which he ultimately found sepulture. No juster idea of the power and versatility of the master's hand can be gathered than in the numerous works that adorn the walls and altars of this church; we can only mention the three large pictures, representing the History of St. Sebastian, executed 1560-1565. The finest of these, representing the Saint going to martyrdom, belongs to the year 1565. The scene is laid upon a flight of steps before a building: St. Sebastian, a fine, powerful figure, is hastening down them, while at the same time he turns to his fellow-sufferers Marcus and Marcellinus, who follow him, bound, and points towards heaven with an inspired look. One of them is gazing on him with the profoundest faith, the other is looking round at his sorrowing mother, who seeks to turn him from his purpose with her entreaties and reproaches. On the right a grey-headed father is ascending the steps, led by youths; women and children also endeavour to intercept

the martyrs, who continue the path that leads to death with the noblest tranquillity. Numerous figures are seen on balustrades and roofs, clinging to pillars, and crowded on the stairs, looking on in the greatest excitement. This picture displays a beauty of composition, a richness, without a redundancy of subject, and a power of expression and colour which in some respects entitles it to be considered the noblest of *Paul Veronese's* works. The two other pictures represent St. Sebastian pierced with arrows, and stretched upon the rack. The first is of the finest invention and execution. The saint, bound to a column, is looking longingly towards heaven, where the Madonna appears accompanied by angels; next the saint are two splendid female figures, also praying to the heavenly vision; farther below are three kneeling saints who regard the martyr with looks of astonishment. In the last picture it was not possible for the painter to idealize the horror of the scene, so that, in spite of its masterly conception, it does not stand comparison with the other two. The large wings of the organ, painted about 1560, contain, on the outer side, a beautiful representation of the Temple; on the inner side the miracle of the pool of Bethesda—the last again one of the most admirable of the master's productions. The lame and sick, seated along an arcade, are connected with the utmost skill in one group. An old man upon crutches is pointing with eager gestures to Christ, who has just healed a cripple by the power of his word; behind, the Apostles are helping others of the healed out of the water. Among the ceiling pictures of this church the Crowning of Esther by Ahasuerus is the best. Unhappily these splendid works have suffered irretrievably by restorations. He is also seen in numerous works of various periods, and of the finest quality, in the Accademia. Further, the church of S. Francesco della Vigna contains choice specimens, especially an altar-piece of the Madonna and Child with Saints, which is further interesting as being of that latest style of arrangement subsequently adopted in the Netherlandish School, and in a Marriage of St. Catherine. Another version of the same subject—a fine picture—is in

the collection of Count Sernagiotto, in Venice. In his native Verona he is seen in the grand Martyrdom of St. George, in S. Giorgio Maggiore, though of unequal execution—the lower portion being the inferior; also at Vicenza, where the Cena of Pope Gregory, dated 1572, in the refectory of the Monte Berico—though much damaged in the war of 1848—still preserves a grand air. The Brera Gallery is rich in his works; among them one of peculiar splendour and originality—three male Saints and a Priest, who is reading from a church volume supported by a graceful young boy, by way of lectern. The Turin Gallery also possesses *chefs-d'œuvre*. Nor is the master less fully and grandly represented in the Northern Galleries—in Vienna, Munich, and especially in Dresden, where he takes precedence over all the other examples of Venetian art. The Louvre, too, has a large number—both large and small—the Marriage at Cana, one of his largest productions, of which we shall speak further; and the Pilgrims at Emmaus, one of his most interesting works. Here the painter has introduced a large family, supposed to be his own, with an exquisite group of two girls in the centre caressing a large dog. The Hermitage Gallery, Petersburg, also includes several of his works, among them a *chef-d'œuvre*, the Entombment; and, lastly, the National Gallery boasts his grandest and most intact work, the Family of Darius before Alexander, originally painted for the Pisani family, and preserved in the Pisani Palace, Venice, till purchased by the British Government in 1857. This picture is in itself a school of art, where every quality of the master is seen in perfection; his stately male figures, his beautiful women, his noble dog, his favourite monkey—his grand architecture, gem-like colour, tones of gold and silver, sparkling and crisp touch, marvellous facility of hand, and unrivalled power of composition.

Paul Veronese's great reputation rests, however, principally on his generally colossal representations of festive meetings. The most celebrated of these pictures is the Marriage of Cana, in the Louvre, thirty feet wide by twenty feet high, formerly in the refectory of S. Giorgio Maggiore, at Venice.

The scene is a brilliant atrium, surrounded by majestic pillars. The tables at which the guests are seated form three sides of a parallelogram: the guests are supposed to be almost entirely contemporary portraits, so that the figures of Christ and the Virgin, of themselves sufficiently insignificant, entirely sink in comparison. Servants with splendid vases are seen in the foreground, with people looking on from raised balustrades, and from the loggie and roofs of distant houses. The most remarkable feature is a group of musicians in the centre in front, round a table; also portraits—*Paul Veronese* himself is playing the violencello, *Tintoret* a similar instrument, the grey-haired *Titian*, in a red damask robe, the contra-bass. Another somewhat smaller representation of the same subject, full of new and spirited motives, is in the Brera at Milan; a third in the Dresden Gallery. Comparable in size and richness, but not in excellence, with the picture in the Louvre, we may mention the Feast of the Levite, in the Academy at Venice (formerly in the refectory of S. Giovanni e Paolo). This is also a gigantic composition, beneath an airy arcade, which divides the whole into three groups, with a town view behind. The chief incident is also made subordinate here, while on the other hand we have a number of the most charming episodes: the halberdiers hastily swallowing down their portion of the feast upon the stairs; the majordomo speaking with a Moorish servant, &c. Christ at the table of Simon the Publican, with the Magdalen washing his feet—another scarcely less gigantic picture, in the Louvre—is much simpler in arrangement than other works of this order, and is distinguished by fine heads, and especially by a very noble Christ. Another representation of this subject is in the Brera at Milan; a third, in the Marcello Durazzo Palace, at Genoa. The Supper at Emmaus also often occurs; for instance, that in the Louvre and in the Dresden Gallery. After the master's death his heirs finished several festive pictures of this kind from his designs, though of course they are deficient in that fulness of life which forms the pervading character of his original works. A somewhat

empty "Pharisee's Feast," of this kind, is in the Academy at Venice.*

Paul Veronese has left but few portraits, but those are of great merit. One, half length, of two male figures, a man and a boy, in the second room of the Casa Torrigiani, Florence, has the master's signature, with date 1557, and inscription on a letter on the table. This is a fine work, and curious in the history of the master, as not showing strong signs of his manner. Another male portrait, in green, is in the Colonna Palace, Rome.

It would be difficult to mention a simple Madonna and Child by *Paul Veronese*: he seemed to need a larger field than such a form of art afforded.

His scholars and imitators of his manner are very inferior. Among them are his brother *Benedetto Cagliari*, and his sons *Carletto* and *Gabriele*; also *Benfatto*, called *dal Friso*, his nephew, and his relative *Maffeo Verona*. Of higher merit is *Gian Battista Zelotti*, by whom is a large Presentation, in the Berlin Museum.

While the application of the Venetian principle—the imitation of nature—had given so peculiar a direction to *Paul Veronese's* style, it was to be expected that some painters would seek to render Nature even in her commonest aspects, and that thus *genre*, as it is called, would also be cultivated. This accordingly took place in the school of the *Bassani*: its founder and chief master was *Jacopo da Ponte* (1510–1592),† surnamed *Bassano*, from his native town at the foot of the Cadore Alps. He studied the works of *Titian* and *Bonifazio* in Venice, and at first practised in the manner of these masters. He afterwards returned to his native place, the environs of which appear to have first suggested his particular style of composition. He selected those subjects in which he could most extensively introduce landscape, with the people and accessories of the lower classes of life.

* It is not in our power to give any account of the historical frescoes which *Paul Veronese* and his scholars executed in the Castle of Cattajo near Padua.

† A picture by *Francesco da Ponte*, father of *Jacopo*, dated 1509, with a fine landscape, is in the Town Gallery at Bassano.

These he connected with events either from sacred history or mythology, sometimes treated with sufficient dignity, of which the Good Samaritan, in the National Gallery, is an example. At other times he represented simple scenes of country life—cattle, markets, &c.—without any particular reference to history. Or he would even omit figures altogether and merely introduce buildings, with animals, instruments of agriculture, kitchen utensils, and still life. The works of *Jacopo da Ponte* have often a solemnity of low tones in landscape and sky which are very attractive. His conception of landscape stands in a position, both interesting and characteristic, toward that of his Venetian predecessors. *Giovanni Bellini* places his figures in the crystal air of an Italian morning; *Titian* and *Tintoret* give us daylight, mighty, while subdued; but *Bassano* throws a lucid grey over his landscape, and carries the eye to the solemn twilight spread along the distant horizon. This peculiarity of feature is partly accounted for by the position of the town of Bassano, which is wrapped in an early twilight by the high mountains above it on the west. The manufacture of copper vessels at Bassano, which are placed out in the principal street, also gives a clue to the frequent introduction of these utensils in his pictures, where the brilliancy of their metallic sparkle is especially valuable. They serve also to assist in hiding the feet of his figures, for which feature *Bassano* and his school seem to have had, like *Bonifazio*, no aptitude.

The play of light is one of the attractions in the art of this master; his colours are also gem-like, especially his greens, where he exhibits a brilliancy peculiar to himself. Occasionally also he is seen in silvery tones of great charm. His lights are boldly impinged on the objects, and are seldom introduced except on prominent parts of figures, on the shoulders, knees, elbows, &c. In accordance with this treatment, his handling is spirited and peculiar, somewhat in the manner of *Rembrandt*; and what, on close inspection, appears confused, forms at a distance the very strength and magic of his colouring.

In his native town are two of his finest works—St. Martin

dividing his Cloak with the Beggar, and the Baptism of S. Lucilla; the first in the *Municipalità*, the last in the church of S. Valentino. A noble work, also, a *Repose in Egypt*, is in the *Ambrogian Library* at Milan. But his more customary subjects are those which permit of various animals, implements, and other objects of still life; such as the *Nativity*—*Christ driving the Money-changers from the Temple*—the *Four Seasons*, &c. Favourite figures are often repeated, his heads are taken from a few ever-recurring models, and one of his daughters is at one time the *Queen of Sheba*, at another a *Magdalen*, or a peasant girl with poultry.

That, with such fine qualities of art and feeling for nature, *Bassano* should excel in portraits is not surprising, and fine specimens exist in most Italian galleries.

Jacopo had four sons; all painters, of whom *Francesco* and *Leandro* were the most remarkable. One of *Francesco*'s best works is among the ceiling paintings of the *Doge's palace* at Venice (*Sala dello Scrutinio*), and represents the taking of *Padua* by night. An *Ascension*, over the high altar, in *S. Luigi de' Francesi* at Rome, is also not without merit. A good picture by *Leandro*, representing the *Trinity*, is in *S. Giovanni e Paolo*, in Venice; also a *Raising of Lazarus*, in the *Academy*, and a repetition in the *Naples Gallery*, in which the figures, though somewhat mechanically arranged, are upon the whole finely painted, and full of expression. It is true the astonishment of the bystanders is directed more to *Lazarus* than to *Christ*—a remark which we are the more tempted to make because it applies to many pictures of this later Venetian school. In their great manual skill, and in their reliance on a close imitation of Nature, they gradually omitted to give due prominence to those higher allusions which belong to subjects of this class.

CHAPTER IX.

DECLINE OF ART.—THE MANNERISTS.

THE most brilliant period of Italian art, that which embraces the life of *Raphael*, resulted from a combination of numerous influences from within and without, of the most varied kind. To describe the rapid decline and dispersion of the same in all their bearings, would be an historical task of no small extent. We must therefore content ourselves with merely giving the necessary heads.

As regards the middle of the sixteenth century, no immediate influence from the great historical events of the time—the Reformation, the great supremacy of Spain, &c.—can be admitted; or if so, only in a very limited degree. It was not till a later period, about the beginning of the seventeenth century, that these and similar causes began to operate on art. The means of education which existed about the year 1550 differed doubtless in many respects from those of *Raphael's* time; but the subjects of art and the demand for her productions continued essentially the same; the latter only increasing in amount. Let us rather seek for the causes of change in that necessary condition of all things in this world to rise, flourish, and to decline, from which no period of art is exempt. In that of which we are treating, the decline may be traced in increasing rapidity from about the year 1530; so that most of the scholars of the great masters, indeed some of their own later works, are not exempt from its influence. The following is a *résumé* of the features indicative of this decline, which were common to the schools of all the great masters; and if we here introduce a number of painters who are known as especial mannerists, it does not at all follow that their works are inferior to many by *Giulio Romano*, and the nearest scholars of *Michael Angelo*.

The decline of art stands in immediate connection with the unrivalled glories of the *Raphaellesque* period. A climax of

excellence was felt to have been attained ; and it was now the general aim to hold fast, if not to surpass, that *effect* in the great works of art which appeared to have earned for their authors their universal reputation. No one remembered that the foundation of all artistic greatness depended on the mysterious harmony between the personality of the painter and his subject. The merely external characteristics of these great masters became, therefore, the objects of imitation ; first with due modesty, and then with gradually increasing boldness, till the greatest exaggerations ensued. That which was overlooked was certainly that which was least susceptible of imitation, viz. the deep poetic intention, the noble and harmonious conception, and that arrangement which was dictated by the highest laws. Many of the painters in question would, fifty years earlier, have done great things ; they now fell into repulsive mannerism, because no longer supported by those principles of harmony and beauty which, at the beginning of the sixteenth century, had inspired even mediocre talent to noble purposes. Where immediate truth of nature was required—as, for instance, in portraits—great excellence was, however, displayed.

A considerable share of the blame must be imputed to the altered tastes of the patron, and to the consequent change in the external position of the painter. Tempted by the splendid productions of *Raphael's* time, princes and corporations now thirsted for the possession of vast works of an elevated kind, which thus soon became objects of luxury which every one sought to obtain according to his rank and means. That such luxuries should be sought for also at the least possible expenditure of time or money was also natural ; and as in point of allegorical or historical representation a lower order of conception was preferred to what was really fine and elevated, it followed that the superficial and ready-handed painter invariably took precedence of one possessed of higher qualities. It is melancholy to observe how from this time painters and patrons contributed more and more to demoralize each other ; the one playing the part of courtiers and *intriguants*, the other that of capricious tyrants. Enormous undertakings were now executed with the greatest

rapidity. "We paint," as Vasari says, "six pictures in a year, while the earlier masters took six years for one picture;" and how colossal these works were we still see in the Sala Regia in the Vatican, and in the great saloon in the Palazzo Vecchio at Florence; while he naïvely adds, "And yet our pictures are much more perfectly executed than those of the early school by the most distinguished masters." (Preface to the Third Part of his Biographies.) According to his letters Vasari seems to have used his hands as actively in his picture of the Sea-fight at Lepanto, as if he had been himself engaged in the contest, and the greater the speed at which he painted the more does he seem convinced of the superiority of his powers. This conviction was shared by most of the popular painters of that time; and if we here and there find cause to admire their works, in spite of the false conditions under which they were produced, it is only a further proof of the greatness of the period which preceded them. That the same corrupt taste which governed the larger and monumental department of art should also extend to the class of easel pictures was inevitable; nay, the union of intrinsic nothingness with a more careful outward execution is still more displeasing in effect, except where a happy turn for natural imitation gave such works a conditional value.

In this part of the history of art a certain general flatness of style, chiefly proceeding from reminiscences of a Michael Angelesque and Raphaelesque character, makes it difficult to enter into a classification of schools. The venerable *Michael Angelo* himself lived deep into the degenerate period; how he actually viewed it was perhaps unknown to *Vasari*.

In order now to do justice to the so-called mannerists we are about to review, we must give a short summary of the fate of those schools we have already described. Those which fared the worst were the descendants of the early and less developed schools where the influence of the old masters had imperfectly taken root, such as the latest Peruginesque painters, the *Alfani*, *Adone Doni*, and others, whose works, by the union of early and late defects, are sometimes peculiarly unsatisfactory. Parallel with these are certain

Netherlandish artists of the Roman school, though these, upon the whole, are not so deficient in external qualities. Then follow the last followers of *Leonardo* in Milan—*Lanini*, *Lomazzo*, *Figino*, and others, who confined themselves within more modest bounds than those of *Michael Angelo*, but are not the more grateful to the eye. Next come the schools of the scholars of *Raphael*, that of *Giulio Romano*, and particularly the Genoese school of *Perino del Vaga*, with the offset of the former at the French court. These ran utterly wild; *Polidoro da Caravaggio*, on the other hand (p. 482), took refuge in an empty naturalism, though, as regards Naples, this may be said to have contained a germ of future life. The scholars of *Correggio*, not to mention the last dregs of the school of Ferrara, are proverbially known as mannerists. As a relief to all this the school of Venice, with the works of *Paul Veronese* and the better productions of his contemporaries, may be seen enjoying a second youth.

In the Florentine school the imitation of *Michael Angelo* became the first object. But Florence possesses little by *Michael Angelo* if we except his works in sculpture; the greater part of which are not free from exaggeration: these, however, were the works from which the Florentines chiefly studied; seeking to imitate the muscular markings displayed by violent action, without being sufficiently grounded in the necessary anatomical knowledge. Thus they were betrayed into various errors: sometimes marking the muscles with equal force in repose and in action, in delicate and in powerful forms. Satisfied with this supposed grandeur of style, they troubled themselves little about the rest. Many of their pictures consist in a multitude of figures, one over the other, so that it is impossible to say what part of the ground-plan they occupy; figures which tell nothing—half-naked models in academic positions. Heavy colours thinly applied, and defective modelling, supersede also the early intelligent execution. The more important of these artists are:

Giorgio Vasari, of Arezzo (1512-1574), an artist of versatile talent—historical painter and architect; he superintended several buildings, and directed their embellishments: Florence, Arezzo, Rome, Naples, are full of the works of his

flimsy hand. In Rome he took chief part in the decoration of the already-mentioned Sala Regia in the Vatican, where the Popes gave audience to foreign ambassadors. Here, as in other apartments of this same palace, the triumphs of the Church were the subjects; no longer, however, by means of lofty and moral symbols and allusions, but by direct heavy, matter-of-fact representations in large overladen pictures of battles and ceremonies. Instead, therefore, of enumerating the many unsatisfactory colossal pictures by *Vasari*, we may mention his excellent portrait of Lorenzo de' Medici, in the gallery of the Uffizi, at Florence, and that, frequently repeated, of Cosmo I., in the Berlin Museum and other galleries. *Vasari*'s greatest merit, however, consists in his literary labours: his biographical account of the artists (*Vite de' più eccellenti Pittori, Scultori, ed Architetti*), published in 1550, and a second improved edition in 1568, was the first important work on the history of modern art; without which our knowledge of single masters and of the development of schools would be poor and fragmentary. Numerous omissions, with chronological and other mistakes, demand a very rigid criticism, but upon the whole, considered as the first comprehensive work of this kind, compiled chiefly from verbal tradition, it is worthy of confidence. Added to this we remark a certain fairness of tone, limited, however, chiefly to the Florentine masters, which, in a painter living in the midst of various pursuits and contending interests, is no slight merit. Finally, the style in which he writes has made his history of art agreeable to all readers, and given an incalculable interest to the subject. *Vasari*'s descriptions are often full of freshness and liveliness, and his anecdotes invaluable in the history of men and manners.

Francesco de' Rossi, surnamed "*de' Salviati*" after his patrons, was a friend of *Vasari*, and allied to him in style.

Agnolo Bronzino was another intimate friend of *Vasari*, an imitator of *Pontormo*. His portraits are fine, though his colouring is often inferior. A Descent of Christ into Hades, in the Uffizi, though cold, is carefully painted, and not over-mannered. In the Palazzo Vecchio, Florence, there is a small room with finely-executed frescoes by him. An

"Allegory" in the National Gallery is a remarkable example of *Bronzino*.

Alessandro Allori, nephew and scholar of *Bronzino*, is, with the exception of a few delicate and careful portraits, very mediocre.

Santi Titi or *di Tito*, also a scholar of *Bronzino*, is occasionally less mannered.

Battista Naldini, *Bernardino Barbacelli*, called *Poccetti*, and others may be merely named.

The second period of Florentine art attached itself later to the better productions of this school.

The general corruption of the Mannerists did not extend to the Sieneſe in an equal degree; *Arcangiolo Salimbeni*, *Francesco Vanni*, *Domenico Manetti*, and others, often display some cleverness at this degenerate period, with an ingenuous adherence to nature, although they never rise to the simplicity of the earlier masters.

One of the most spirited adherents and imitators of *Michael Angelo* is *Marco di Pino*, or *Marco da Siena*; he practised art in Naples, where many of his works are to be met with: they contain clever and spirited portions, with much that is affected and insipid.

But the completest degeneracy is to be found in Rome, the very place in which the greatest number of the most perfect models exist. Little that is deserving of record was produced here in these later times; and from 1570 till 1600, every variety of manner contributed by turns to debase the arts. Pope Gregory XIII. and his successors erected many buildings, and ordered many paintings, but rapidity of hand alone had value in their eyes, and art was degraded to the lowest mechanical labour.

The best among the artists of this time is *Girolamo Siciolante da Sermoneta*, who endeavoured to adhere to the style of the school of *Raphael*; an excellent *Pietà* by him is in the gallery of Count Raczynski at Berlin. An Adoration of the Shepherds, in S. Maria della Pace, at Rome, is, in expression, colouring, and appropriate representation, a pleasing picture. On the other hand, his frescoes in the Remigius chapel of S. Luigi de' Francesi are already much mannered.

Pasquale Cati da Jesi painted in fresco the Martyrdom of St. Lawrence above the high altar in S. Lorenzo in Panisperna at Rome. The excellence of the drawing shows one of the best scholars of *Michael Angelo*.

Taddeo and *Federigo Zuccaro* are both insipid and trivial, with a disagreeable smooth manner; yet we find in them the elements of considerable talent, particularly in works where portraits are introduced, which compelled them to adhere more closely to nature. This is evident in their historical paintings in the castle of Caprarola.* Also in the admirable portrait of a Man with two Dogs, in the Pitti Palace. Among other works, *Federigo* painted the cupola of the Duomo of Florence; it contains a multitude of figures, some of most colossal dimensions. A satire of the day concludes with these lines:—

“Poor Florence, alas! will ne’er cease to complain
Till she sees her fine cupola whitewash’d again.”

But this has never happened. *Federigo* was also an author, and evidently sought to rival *Vasari*: he wrote a theoretical work on art,† filled with “intellectual and formative ideas, substantial substances, formal forms,” &c.: he calls philosophy and philosophizing “a metaphorical, allegorical drawing.” Just as empty and inflated as these words are the greater number of his pictures. Here and there, however, his original gifts got the better of his false principles—as, for instance, in the Dead Christ surrounded by Angels, in the Borghese Palace at Rome, which is a picture of great effect.

Agostino Ciampelli, by birth a Florentine, and a scholar of *Santi di Tito*, deserves notice here for his graceful row of angels with votive offerings on the walls of the apsis of S. Maria in Trastevere; also for two pictures in S. Pudenziana at Rome, representing pious females interring the bodies of martyrs. With much mannerism he still displays a feeling for expression and simple beauty.

* Illustri fatti Farnesiani coloriti nel Real Palazzo di Caprarola dai fratelli Taddeo, Federigo ed Ottaviano Zuccari, dis. et inc. da G. G. de Prenner. Roma, 1748.

† L’idea de’ Scultori, Pittori ed Architetti; Torino, 1607. There are also other short writings by Zuccaro.

Giuseppe Cesare, il Cavaliere d'Arpino, is a better artist: he flourished, however, more towards the beginning of the seventeenth century. We find in his works less of the deplorable manner just described, with an intelligent clear colouring, and a fluid touch. Among his better works are the ceiling frescoes in the choir of S. Silvestro a Monte Cavallo at Rome. He formed a large school, by means of which he directed the Roman practice, and presented a decided opposition to other masters, particularly to the school of the *Carracci*, to whom we shall presently advert.

A certain reaction against the decline of art was opposed by *Federigo Baroccio* of Urbino (1528–1612), originally a scholar of *Battista Franco*. He attached himself somewhat less superficially to the study of the great masters, especially to *Correggio*, and may take the same rank as *Parmegianino*. His merit did not lie in any depth of meaning or power—his conception is sometimes highly affected—his expression sentimental, and his colouring, though often of an agreeable harmony and depth, yet rouge-like in the carnations. His better attributes are a very animated and decided emotion, and also a tender idyllic character, to which his dexterously-treated light colours and chiaroscuro, which sometimes anticipate *Rubens*, give a higher charm. When employed in the Vatican, at Rome, some of his rivals sought to take his life by poison; this determined him to return to his home, and there to execute his numerous commissions, while his pictures, being dispersed to various parts of Italy, excited great interest. One of his principal works, a colossal Descent from the Cross, in the cathedral at Perugia, is not without grandeur in the agitated group surrounding the fainting Virgin. A Madonna upon clouds, with St. Lucy and St. Anthony, in the Louvre, has more technical merit. Christ with the Magdalen, in the Corsini Gallery at Rome, is, for truth and *naïveté*, one of the best of his works. A large Madonna interceding for the poor, in the gallery of the Uffizi, is well painted. *Baroccio* is also seen in an unfinished picture of fine imagination—the Descent from the Cross, with the Archangel sheathing his sword—in the Arcingasio, Bologna. This picture is also

interesting to painters, for the grey preparations of the flesh. The works by him in the Vatican and in the Borghese Palace are less remarkable.

Among *Baroccio's* followers is *Cristoforo Roncalli* (*il Cavaliere delle Pomarance*); by whom many, chiefly mediocre, works exist; the best, perhaps, are in the Cupola of S. Pudenziana. Also *Giovanni Baglione*; several artists in Genoa, and others.

Equal degeneracy appears in Bologna, where, as we have seen, the style of the Roman school had been transplanted by *Raphael's* scholars and imitators.

Prospero Fontana, *Lorenzo Sabbatini*, *Orazio Sammachini*, *Bartolommeo Passerotti*, are the foremost masters of this period, though seldom more than mere mannerists. An admirable Madonna, by *Sabbatini*, however, is in the Berlin Museum.

Lavinia Fontana, the daughter of *Prospero*, has more merit; her painting is clever and bold: in portraits, especially, she has left excellent works.

Dionisio Fiammingo, properly *Denys Calvert*, from Antwerp, who received his education in the school of *Prospero Fontana*, is among the better artists: he is certainly not free from mannerism, but is distinguished by a warmer colouring, which he probably derived from his native country. *Bartolommeo Cesi* also deserves to be favourably mentioned, as his pictures, like those of *Lavinia Fontana*, show a closer attention to nature.

Lastly, *Luca Longhi*, a Ravenna painter, may be mentioned. A picture in S. Benedetto, Ferrara, is signed and dated 1561. He is seen in the Pinacoteca at Ravenna, also in his chief work, a Marriage at Cana, in the refectory of the Camaldolese Convent. He is weak and pale, with whitish draperies.

Barbara Longhi da Ravenna was the daughter of *Luca*. A picture by her, formerly in the Castellani Collection, Turin, is dated 1589.

Francesco Longhi is of the same family, and with the same whitish draperies.

In other places we find similar works and workmen: all may be passed over, with the exception of some Genoese

artists, where *Perino del Vaga* had spread the Roman style. The brothers *Andrea* and *Ottavio Semini* may be mentioned, but more particularly *Luca Cambiaso* (*Luchetto da Genova*), who, notwithstanding much mannerism, occasionally pleases by a clever and sound conception of nature. From amongst the Neapolitan mannerists of this time we must except *Simone Papa* the younger, who retained an agreeable simplicity, and distinguished himself by correctness of form: his most important works are the frescoes in the Church of Monte Oliveto at Naples.

BOOK VI.

RESTORATION AND SECOND DECLINE.

MASTERS OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES.

CHAPTER I.

ECLECTIC SCHOOLS.

THE immediate effect upon art of the renewed activity of the Roman Catholic Church, consequent on the Reformation, was very apparent in Italy, and as early as the latter part of the sixteenth century we trace the fresh development of Italian painting in many central localities.

The chief painters of this time (that is, the end of the sixteenth and first half of the seventeenth century) are known by the name of the Eclectics, from their having endeavoured to select and unite the best qualities of each of the great masters, without however excluding the study of nature. This eclectic aim, when carried to an extreme, necessarily involved a great misconception; for the merit of the earlier masters consisted strictly in their individual and peculiar qualities; the endeavour, therefore, to combine characteristics essentially different was inherently false.

In opposition to these Eclectics arose another school, which sought to form an independent style, distinct from those of the earlier masters. This freedom was based on an indiscriminate imitation of common nature, conceived in a bold and lively manner. The artists of this direction are distinguished by the name of the *Naturalisti*. Each class, however, exercised an influence on the other, particularly the *Naturalisti* on the Eclectics; it is thus frequently impossible

to distinguish, with perfect precision, the artists of the one school from those of the other.

The most important of the Eclectic schools was that of the *Carracci* at Bologna; its founder, properly speaking, was *Lodovico Carracci* (1555-1619), a scholar, first of *Prospero Fontano*, and afterwards of *Tintoret*, in Venice. He passed his youth in constant and close attention to studies which had become a dead letter among the artists of the time, and which exposed him to much ridicule and contempt; but this only made it the more evident to him that reform was desirable, and that it had become necessary to introduce rules and well-understood principles into art, to counteract the lawless caprice of the mannerists. But since a declaration of war, under these circumstances, was no light undertaking, he looked round for powerful assistance, and found it in the persons of his two nephews, *Agostino* and *Annibale Carracci* (*Agost.* 1558-1601, *Annib.* 1560-1609). They were sons of a tailor; *Agostino* having been intended for a goldsmith, *Annibale* for his father's trade. *Lodovico* observed a talent for painting in both, and took upon himself to educate them as artists.

In concert with them he opened an academy at Bologna, which bore the name of the *Incamminati*: this the *Carracci* furnished with all the necessary means of study—casts, drawings, and engravings; supplying living models for drawing and painting, and providing instruction in the theoretic departments of perspective, anatomy, &c. Further, they superintended and directed the studies of their scholars (many of whom had had reason to complain of the superciliousness of the older masters) with judgment and kindness. In spite, therefore, of the opposition of the established painters, the school of the *Carracci* became more and more frequented, and it was not long before all the other schools of art in Bologna were closed.

The study of nature, and a combination of the excellences of the great masters, were the fundamental principles of this school. A sonnet by *Agostino Carracci* remains in which he defines the principles of the school agreeably to this system. He says: "Let him who wishes to be a good painter acquire

the design of Rome, Venetian action and Venetian management of shade, the dignified colour of Lombardy (that is, of *Leonardo da Vinci*), the terrible manner of *Michael Angelo*, *Titian's* truth and nature, the sovereign purity of *Correggio's* style, and the just symmetry of *Raphael*; the decorum and well-grounded study of *Tibaldi*, the invention of the learned *Primaticcio*, and a little of *Parmigianino's* grace; or without so much study and weary labour, let him apply himself to imitate the works which our *Niccolò (dell' Abbate)* has left us here.* This patchwork ideal, the impossibility of which we have already alluded to, constituted only one transition step in the history of the *Carracci* and their school. In the prime of their artistic activity they greatly threw off their eclectic pretensions—they neither needed the decorum of *Tibaldi* nor the invention of *Primaticcio*—they had attained an independence of their own. The imitation of the great masters, where it is apparent, is no longer lifeless and super-

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 “Chi farsi un buon pittor cerca, e desia,
 Il disegno di Roma abbia alla mano,
 La mossa coll' ombrar Veneziano,
 E il degno colorir di Lombardia.

Di Michel Angiol la terribil via,
 Il vero natural di Tiziano,
 Del Correggio lo stil puro e sovrano,
 E di un Rafel la giusta simmetria.

Del Tibaldi il decoro, e il fondamento,
 Del dotto Primaticcio l' inventare,
 E un po di grazia del Parmigianino,
 Ma senza tanti studj, e tanto stento,
 Si ponga l' opre solo ad imitare
 Che qui lascioci il nostro Niccolino.”

The above translation differs a little from that given by Herr Kugler. The passage “la mossa coll' ombrar Veneziano” has been supposed to refer chiefly to *Tintoret*. (See Malvasia, quoted by Fuseli, Lectures, l. ii.) It is to be observed that the word “mossa” is a technical term still applied in Italy to attitude or action: thus the expression “una bella mossa” is commonly applied to an academy figure. “Venetian shade” was no doubt intended to be understood less exclusively. The management of shade in this school generally corresponds with the effects we see in the open air: the intensest darks are confined to hollows; all other shades are considered as lesser degrees of light: thus the mutable accidents of light seldom interfere with the permanent qualities of colour and form. The expression “the just symmetry of *Raphael*,” was perhaps intended to relate to the balance of his composition and the shape of his masses—not merely to the proportions of the human form.—C. L. E.

ficial, the mere plagiarism of single features, but is rather a thoroughly understood and artistic appropriation of their highest qualities, bearing the character rather of rivalry than of imitation. It is true that the eclecticism they originally professed often left its traces in a coldness, stiffness, and academical consciousness, which offend the spectator; but we are inclined to moderate even this criticism when we consider the difficulty of opposing fresh ideas to the exaggerated mannerism then existing, and when we consider also that it was the individual energy of these painters which forced them a way through the trammels of imitation. They possessed a true feeling for the higher subjects of art, and it was by their own marvellous zeal that they attained a considerable, though not a perfect, harmony of corresponding style. In some respects they adopted the bold naturalism of their times, moderated and refined by an acquaintance with the great models of antiquity, and with those of the period of *Raphael*.

The merit of *Lodovico Carracci* is rather that of a teacher than of an independent and productive artist. The greater number of his works are at Bologna, particularly in the Gallery: in general composition they are seldom attractive or dignified; the ability they evince is rather to be sought in single parts. Among the finest of those in the Gallery is a Madonna, in a glory of Angels, standing on the Moon, with St. Francis and St. Jerome beside her (the picture was taken from S. Maria degli Scalzi): the Madonna and Child are painted with peculiar grace, and with a happy imitation of the chiaroscuro of *Correggio*. In the same collection there is a Birth of the Baptist, with much that is attractive in the truth and artlessness of certain portions. In the convent of S. Michele in Bosco, at Bologna,* he painted (with his scholars) scenes from the history of St. Benedict and St. Cecilia; these, in like manner, have, some of them, a character of grandeur and grace. The Miracle of the Loaves and Fishes, in the Berlin Museum, on the other hand, is insignificant in

* Il Claustrò di S. Michele in Bosco di Bologna, dip. dal famoso Lodovico Carracci e da altri maestri usciti della sua Scuola; descr. dal Sig. Malvasia. Bologna, 1694.

conception. We remark that it was *Lodovico Carracci* who first dwelt, in his pictures, on the pathos of sorrow, whence resulted the many *Ecce Homos* and sorrowing Virgins of the Bolognese school. A large *Pietà*, of terrible but truly natural grief in expression, is in the Corsini Gallery at Rome. A colossal *Ecce Homo*, of beautiful and mild expression, though not of corresponding power, is in the Doria Gallery. Several pictures in the Louvre—a *Madonna*, an *Adoration*, and others—betray, in character and mode of light and shade, the study of *Correggio*.

Agostino Carracci, on the whole, painted less; he was a man of learned education, and superintended the theoretical instruction of the academy. He is also celebrated as an engraver. Among his pictures, which are rare, and remarkable for delicacy of treatment, the *St. Jerome* receiving the Sacrament (from the Carthusian church at Bologna) is the most important picture in the Bolognese Gallery. The composition, like that of all the great works of the time, has the appearance of contrivance, but the picture has truth of character, and contains much that is good in detail. The infant *Hercules* strangling the Serpents, in the Louvre, of very energetic character, is by *Agostino*, though imputed to *Annibale Carracci*.

Annibale Carracci is the most distinguished of this family. In consequence of his studies in Upper Italy, we find an imitation of *Correggio*, and afterwards of *Paul Veronese*, in his earlier works; but after his residence in Rome, his own powerful style, formed under the influence of the works of *Raphael* and *Michael Angelo*, and of the antique, as he understood it, developed itself in a new form. *Annibale* does not always please; his forms have often something general and unindividual, and are deficient in true enthusiasm: as if, fettered by the sense of the naturalism against which he had to contend, he had been afraid to trust his own inspiration. Yet, for all this, if the spectator be just, he will always recognise the greatness of the painter in the power which pervades his works, and, where his feeling for nature is allowed to have scope, in his freshness and vigour. In the Gallery of Bologna there is a picture by him from the church

of S. Giorgio, in which the Madonna is in the manner of *Paul Veronese*: the Infant and the little St. John in that of *Correggio*; St. John the Evangelist in that of *Titian*, while the St. Catherine resembles *Parmegianino*. We find similar motives in a large picture of St. Roch distributing alms, in the Dresden Gallery, one of his most celebrated works. *Annibale* is most happy in small compositions, such as Madonnas and Holy Families. A very graceful picture of the kind is in the Tribune at Florence; another in the Museum at Berlin. One similar to the last-mentioned is in the Louvre, where there are also a large number of his pictures of various periods. A *Pietà*, often repeated, is excellent. A Dead Christ in the lap of the Madonna, with two weeping boy-angels, is extremely well composed; and the Virgin particularly has something of the dignity of the masters of the beginning of the century. A beautiful replica of this picture is in the Borghese Gallery at Rome, another in the Museum at Naples. Also the well-known picture of the Three Marys, at Castle Howard, is of singular grandeur and pathos in the expression of grief. The series of frescoes of mythological designs in the Farnese Palace at Rome,* and particularly in the so-called gallery of the palace, is generally considered his best performance. Indeed these works may be accepted as the fairest criterion of the school. Artistically speaking, they claim the utmost admiration: in the technical process of fresco we know no more finished specimens. The arrangement on the arched ceiling of the great saloon is only surpassed (and that, it is true, in a different way) by the Sistine Chapel. The drawing is altogether masterly both in the nude and in the draperies, and, as far as fresco permits, modelling, colouring, and chiaro-scuro may be termed perfect. Still, independently of the ostentatious study of *Raphael* and *Michael Angelo*, which is everywhere apparent, we especially feel the want of true life, of the real capacity for enjoyment, which, in subjects of this kind, is absolutely essential. In the composition of the

* These have been frequently engraved: the best work is—*Galeriæ Farnesianæ Icones*, etc., ab *Annibale Carraccio* coloribus expressæ. a *Petro Aquila* del. inc. Romæ.

"Galatea"—one of the many subjects represented—it is evident that the fullest enjoyment of the senses was intended to be expressed; its general expression is, however, cold and heavy, and the same may be said of other mythical subjects by *Annibale*; though in many of them (for example, in the famous Bacchante in the Tribune of Florence, and in the Museum at Naples) the colouring is masterly. The paintings in the Farnese Palace were *Annibale's* last important works. The parsimony of his employers provoked his anger, and had an unfavourable effect on his health, which was further injured by a journey to Naples and the persecutions he encountered from the Neapolitan artists. He died soon after his return to Rome.

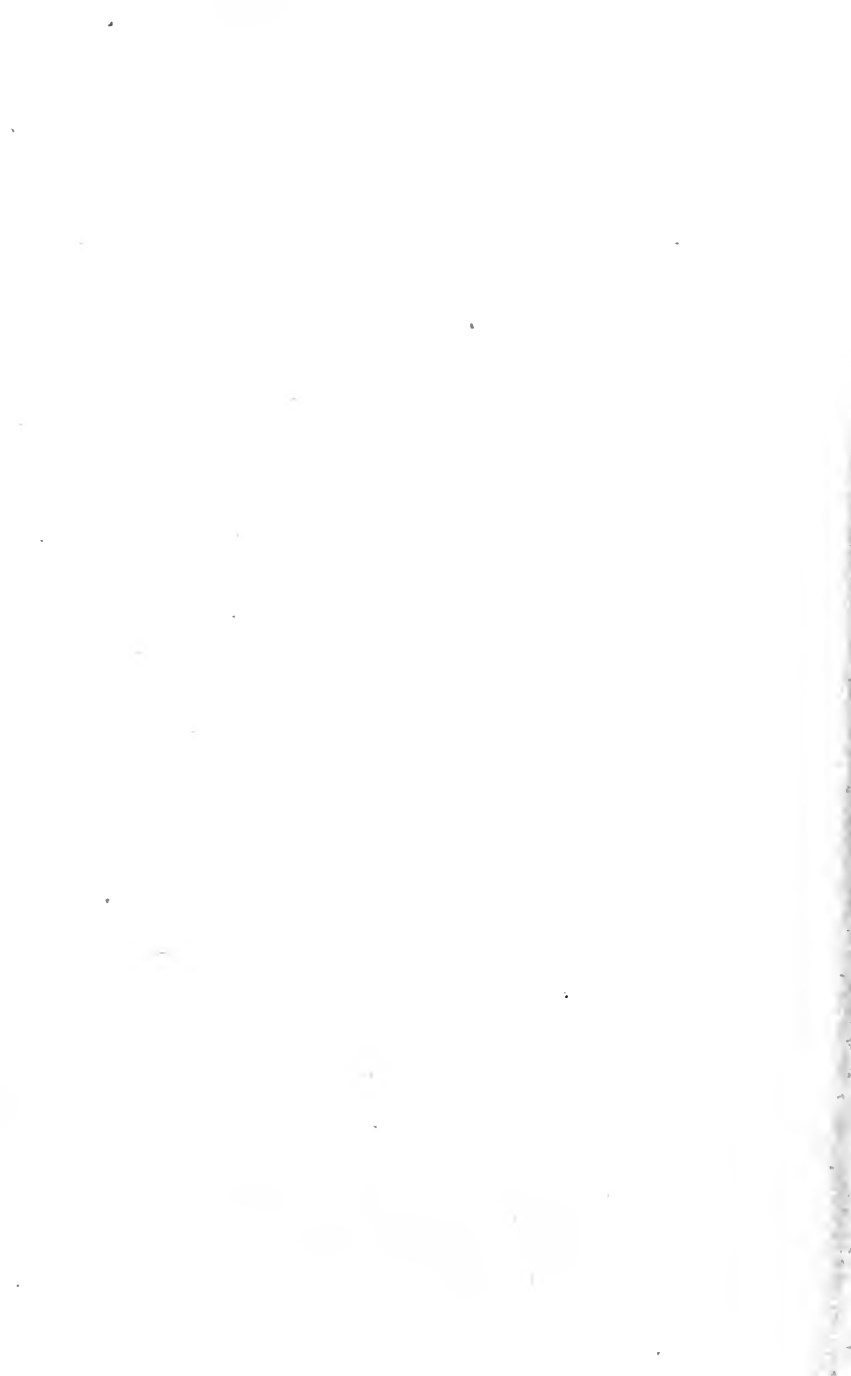
Besides his historical works, *Annibale* was one of the first who practised landscape-painting as a separate department of art. In him and his contemporaries the influence of the Netherlands and Venice, of *Paul Brill* and of *Titian*, is seen united; and they, in their turn, laid the foundation for *Poussin* and *Claude Lorraine*. In many of *Annibale's* historical pictures, as, for example, in several in the Louvre, the landscape divides the interest with the figures. It is true his landscape is wanting in the charm which later painters attained, and also in the glow of colour which belongs to *Titian*. With all his lively feeling for grand and beautiful lines, and for a corresponding arrangement of architecture, *Annibale's* landscapes still bear the stamp of spirited scene-paintings. Many of this description are in the Doria Palace at Rome, and a very admirable picture of energetic effect and poetical composition is in the Museum at Berlin. Two small poetic subjects of Bacchus and Silenus are in the National Gallery. Two others, one of which directly recalls *Paul Brill*, are at Castle Howard. *Genre* pictures by *Annibale* also exist. The "Greedy Eater" in the Colonna Palace at Rome, and another in the Uffizi, are interesting proofs of the humorous vigour of which this painter was capable.

A number of important artists, with various peculiarities of style, sprang from the school of the *Carracci*, in some respects surpassing their masters. The most celebrated are the following.

Domenico Zampieri, surnamed *Domenichino** (1581–1641), a painter in whose works, more than in those of any other artist of the time, we occasionally observe the artlessness and free conception of nature, which were peculiar to the contemporaries of *Raphael*. But even *Domenichino*, on the whole, and in essentials, could never cast aside the trammels of his school; this indeed was to be the less expected, as he was not gifted with a particularly rich fancy. He frequently made use of the compositions of other artists—as in his celebrated picture of the Communion of St. Jerome, now in the Vatican—in which we find a close imitation of the same subject by *Agostino Carracci*. The imitation is not, however, servile, and there is an interesting individuality in several of the heads. It was seldom that he succeeded perfectly in the higher subjects of inspiration. Among his best specimens are the Four Evangelists, in the pendentives of the cupola of S. Andrea della Valle at Rome—wonderful compositions, in which the group of the St. John, surrounded with angels, constitutes one of the finest efforts we know of this kind. In other historical pictures *Domenichino* is often cold and studied, especially in the principal subject; while, on the other hand, the subordinate figures have much grace, and a noble character of beauty. Of this the two frescoes in S. Luigi at Rome, from the life of St. Cecilia, are striking examples. It is not the Saint herself, bestowing her goods from a balcony, who constitutes the chief subject, but the masterly group of poor people struggling for them below. The same may be said of the Death of the Saint, where the admiration and grief of the bystanders are inimitable. Also of the Scourging of St. Andrew, in the chapel of that saint, next S. Gregorio, on Monte Celio at Rome; here a group of women, thrust back by the executioners, is of the highest beauty. His most beautiful works are at Fano, in a chapel of the Duomo; they represent scenes from the life of the Virgin, painted in fresco. They suffered from the smoke, when part of the church was burnt; but we can perceive, in the Visitation—the best-preserved picture—a feeling for

* Outlines in Landon, *Vies et Œuvres*, etc., t. *Domenichino*.





beauty, a purity, candour, and mildness of expression, such as are perhaps not to be met with in any of his other works. There are many beautiful parts in the frescoes, from the history of St. Nilus, which *Domenichino* painted at Grottaferrata,* near Rome, and also in those of S. Andrea della Valle, at Rome, particularly the historical scenes on the ceiling of the tribune: they are not, however, free from the faults above mentioned. His great altar-pieces, gathered together in the Gallery of Bologna, contain little more than theatrical attitudes. The Martyrdom of St. Sebastian in S. M. degli Angeli, at Rome, is deficient in conception, and altogether the subject lies beyond the sphere of this master. At this time pictures of martyrdoms, in which *Raphael* and his times were so sparing, came greatly into vogue; painters and patrons sought for passionate emotion, and these subjects supplied them with plentiful food.

Another of *Domenichino's* best works, an oil-painting in the Borghese Gallery, Rome, represents Diana and her Nymphs, some of whom are shooting at a mark with arrows, others bathing—a very pleasing composition, peculiarly fine in its lines, and full of characteristic movement; but even here the expression of the heads is not equally natural throughout. A beautiful and naïve picture by this master, a guardian Angel defending his charge—a fine, splendid boy—from Satan, is in the Public Gallery at Naples. The half-length figure of St. John, looking upwards in inspiration, well known by Müller's engraving, though this is not quite true to the original, is in Prince Narischkin's collection at Petersburg. Another, not less admirable, is at Castle Howard. A fine St. Sebastian, with pious women dressing his wounds, somewhat recalling the Venetian manner, is in the Städel Institut at Frankfurt.

Like *Annibale Carracci*, *Domenichino* was invited to Naples: like him, too, he was persecuted by the Neapolitan painters, who tolerated no strangers. Of his works in Naples the most important are in the chapel of the Tesoro in the Duomo. He died before their completion—it is suspected,

* *Picturæ Domenici Zampierii quæ extant in Sacello sacræ ædi Cryptoferratensi adjuncto. Romæ, 1762.*

by poison. *Domenichino* was also an excellent landscape-painter. The character of his landscapes, like those by *Annibale Carracci*, is decorative; but it is united in a happy manner with warmth of colour, and a cheerful, lively feeling. Excellent works of the kind are in the Villa Ludovisi and in the Doria Gallery in Rome, in the Louvre, and in the National Gallery and Bridgewater Gallery, London.

Domenichino formed but few scholars; one of them, *Giambattista Passeri*, is one of the most esteemed writers on the history of Italian painting.

Francesco Albano (1578-1660).^{*} Elegance is in one word the characteristic of this painter. He delights in cheerful subjects, in which a playful fancy can expatiate, such as scenes and figures from ancient mythology—above all, Venus and her companions, smiling landscapes, and hosts of charming Amorini, who surround the principal groups or even form the subject of the picture. But his works, both landscape and figures, have throughout a merely decorative character; their elegance seldom rises to real grace; their playfulness rarely bespeaks real enjoyment. Pictures of the class alluded to are not uncommon in galleries; in the Louvre, especially, they are numerous. In the Borghese Gallery are the Four Seasons, which might just as well be called the four elements (only one of them by his own hand), with others in the Colonna Palace. In the Verospi (now the Torlonia) Palace, are some pleasing frescoes of an allegorical-mythological nature, still preserved on the ceilings of the Loggia on the first story. Religious subjects occur less frequently; but in these (some are in the Gallery of Bologna), if not more profound, he appears more skilful, and is tolerably free from exaggeration and affectation. One of his most graceful and frequently repeated compositions is the Infant Christ sleeping on the Cross.

Albano formed various scholars at Bologna and at Rome. The best of these are:—*Giovanni Battista Mola*, a Frenchman, an unaffected painter, by whom there are some good portraits; also *Pier Francesco Mola*, from the vicinity of Como, excellent in historical pictures and in single figures,

^{*} Outlines in Landon, *Vies et Œuvres*, etc., t. Albani.

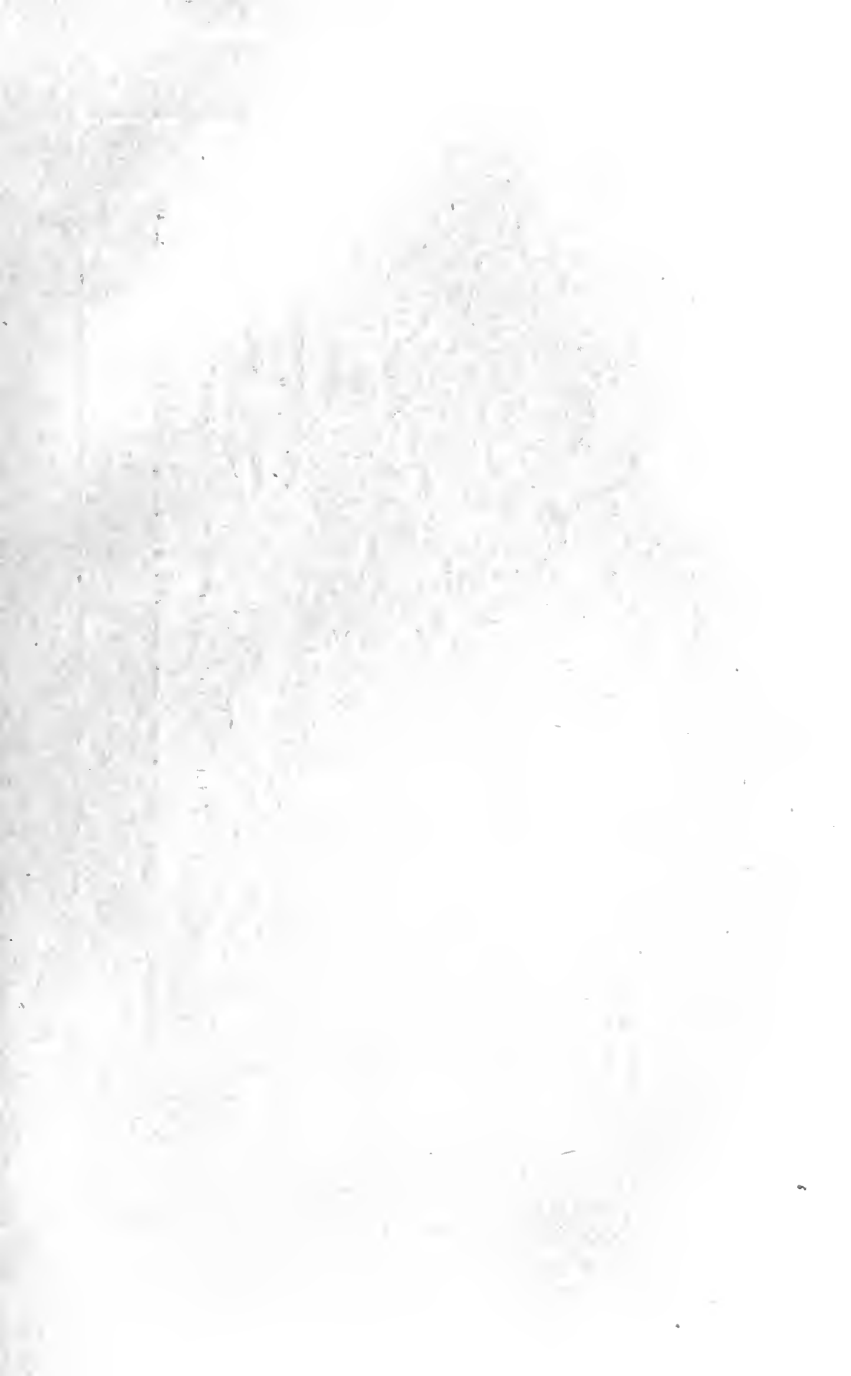
especially as respects colour: his landscapes, with Biblical and mythological subjects, are grandly composed, and are admirable in effect of light and atmosphere, especially in glowing evening scenes. *Carlo Cignani* is an artist of no great importance, characterised by a graceful but superficial style: one of his pictures, *Joseph and Potiphar's Wife*, is in the Dresden Gallery; an enormous *Assumption of the Virgin* is also in the Munich Gallery. *Andrea Sacchi* is the cleverest of the school: a picture by him (an excellent work of its kind), representing *S. Romualdo among the Friars of his Order*, is in the Vatican: it hardly deserves the epithet grand, but contains some noble figures in well-managed white drapery; a *Miracle by St. Gregory*, in the same gallery, is trivial in invention, but of a luminous effect of colour: other works of his are very inferior. *Carlo Maratti*, a scholar of *Sacchi*, flourished about the end of the seventeenth century—an artist of limited ability, whose works exhibit an insipid striving after ideal beauty—he may be called an inferior *Guido*. The absence of expression and meaning which is the characteristic of his contemporaries of the end of the seventeenth century, is at all events replaced in his pictures by great study of composition. His real reputation in the history of Art is founded on the care with which he watched over *Raphael's* frescoes in Rome and superintended their restoration. His portraits are occasionally fine.

Guido Reni (1575–1642).* This artist was gifted with a refined feeling for beauty, both in form and grouping. In a freer period of Art he would probably have attained the highest excellence, but it is precisely in his works that the restraint of his age is most apparent. His ideal consisted not so much in an exalted and purified conception of beautiful nature, as in an unmeaning, empty abstraction, devoid of individual life and personal interest. In the beauty of his forms, of the heads particularly (which are mostly copied from celebrated antiques, for example, the *Niobe*), and in his grouping, we perceive the cold calculation of the understanding, and it is but seldom that a spontaneous feeling makes its

* Outlines in Landon, *Vies et Œuvres*, etc., t. Guido.

way. The progressive development of *Guido* was singular in its kind, for its period was marked by works very dissimilar in style. Those of his early time have an imposing, almost violent character: grand, powerful figures, finely arranged, with dark shadows, resembling the manner of the *Naturalisti*, particularly of *M. A. da Caravaggio*, of whom we shall presently speak. Among these the Crucifixion of St. Peter, now in the Vatican, is quoted as having been painted in imitation of *M. A. da Caravaggio*; it has the heavy, powerful forms of that master, but it wants the passionate feeling which sustains such subjects—it is a martyrdom and nothing more—it might pass for an enormous and horrible *genre* picture. Some of his best pictures in the Gallery at Bologna belong to this class. A large picture called the *Madonna della Pietà* may be first mentioned: in the upper part is the body of Christ, laid on a bier, the *Mater Dolorosa* and two weeping angels at the sides; below are the patron saints of Bologna: these have less merit. Still more grand is the Crucifixion: the *Madonna* and St. John are beside the Cross: the Virgin is a figure of solemn beauty—one of *Guido's* finest and most dignified creations. A third celebrated picture at Bologna is the *Massacre of the Innocents*: the female figures are beautiful, and the composition very animated, but the feeling for mere abstract beauty is too apparent. The Crucifixion in the *Modena Gallery*—Christ on the Cross alone, with drapery violently agitated by the storm, which is indicated by the dark sky—is a very striking picture. Also one in the *Berlin Museum* representing the two hermits, St. Paul and St. Anthony; powerful figures, who may be called true heroes of the desert.

At a subsequent time this fondness for the powerful became moderated, and a more simple and natural style of imitation succeeded, but there are few examples extant of this happy period of transition. *Guido's* best picture—unfortunately an unfinished one—belongs to this time; it is in the choir of S. Martino at Naples, whither the painter was invited; but, like other artists, he was driven away by the jealousy of the Neapolitans. The subject is the *Nativity*: in the figures of the shepherds and women there are qualities of beauty and





PHŒBUS AND AURORA; a fresco by Guido Reni, in a pavilion of the Hospitaller Palace, Rome

artlessness not to be found in any other of his works. A second excellent specimen is the large painting on the ceiling of the garden pavilion of the Rospigliosi Palace at Rome: Aurora precedes Phœbus, whose chariot is drawn by white and piebald horses, while the Hours advance in rapid flight. Among the latter are some graceful figures in beautiful action; the whole is brilliantly coloured. A third, and highly pleasing work, apparently of this, his best time, is the fresco in the apsis of the Cappella S. Silvia, near S. Gregorio, at Rome; it represents a concert of angels above a balustrade adorned with drapery, on which lie the music-books. In the centre are three naked children singing, and on each side the charming figures of full-grown angels with trumpets, violoncellos, flutes, and tambourines. Some of them are whispering playfully together; others are looking curiously down: above is the First Person of the Trinity, in the act of benediction. The whole picture is imbued with a glow of youthful animation and beauty, which reminds us of the best times of Italian art. Also another fresco, in the neighbouring Cappella S. Andrea, is of high merit—St. Andrew, on his way to execution, sees the cross awaiting him in the distance, and falls upon his knees in adoration; the executioners and spectators regard him with astonishment. The artist's transition to a less pleasing manner is seen in a picture of which there are numerous repetitions (at Rome in the Gallery of the Capitol, at Munich, in the Museum of Berlin, &c.): it represents Fortune as a naked female figure, sweeping over the globe, while an Amorino endeavours to hold her back by her veil and hair. Here we may also mention the decorations of the sacramental chapel in the cathedral at Ravenna. A Glory in the cupola, and the Gathering of Manna, over the altar, are both excellent.

Guido's works, during this transition, are distinguished by an agreeable warmth of colour. Those of a later period are of a pale silvery grey; in these the insipid ideality, before alluded to, exhibits itself more and more, and approaches its greatest degeneracy, viz. a vapid generalization without character—an empty, ordinary kind of grace. Perhaps the best of this class is the famous Assumption of the Virgin, in

the Gallery at Munich; one of the angels, for example, who supports the Madonna, is remarkable for its delicacy and grace. A more celebrated picture in the Gallery of Bologna has, in reality, less merit; it represents a Madonna in a glory of angels, with the patron-saints of Bologna underneath: the picture is called "*Il Pallione*" (the Church Standard), from having been originally used in processions. In the later part of his life *Guido* often painted with careless haste; he had given himself up to gambling, and sought to retrieve his immense losses by raising money as rapidly and easily as he could. At this time chiefly were painted the numerous Madonnas, Cleopatras, Sibyls, &c., which are to be found in every gallery: some of these, however, are among his most careful and charming works, as in the Spada Gallery, at Rome; the best is perhaps the *Andromeda*, in the Rospigliosi Summer-house. A large number of his works, of various periods, are in the Louvre. A very beautiful Madonna, with the Sleeping Child, executed with greater care and severity than usual, is in the palace of the Quirinal. In the same palace, serving for the altar-piece of the private chapel, is a Madonna with a glory of angels.

Guido formed a large number of scholars, part of whom imitated his later manner. Among these are *Semenza*, *Gessi*, *Domenico Canuti*, *Guido Cagnacci*. The best are *Simone Cantarini* and *Gio. Andrea Sirani*, whose daughter and scholar, *Elisabetta Sirani*, also distinguished herself in this style.

Gio. Francesco Barbieri, surnamed *Guercino da Cento* (1590–1666),* although not immediately belonging to the school of the *Carracci*, or having remained in it but a short time, nevertheless decidedly followed the same general style. The progress of his development may be compared to that of *Guido Reni*; at the same time he is distinguished from that master by the expression of a livelier feeling. In the early works of *Guercino* we find the same power and solidity, the same depth of shadow, as in those by *Guido*, but already tempered by a certain sweetness, and by an admirable

* Jac. Aless. Calvi, *Notizia della Vita e delle Opere di Gio. Franc. Barbieri detto il Guercino da Cento*. Bologna, 1808.

chiaroscuro. Two excellent pictures of this class are in the Gallery of Bologna—St. William of Aquitaine assuming the garb of a monk, and the Virgin appearing to S. Bruno. Also, in the Spada Gallery at Rome, Dido's Last Moments—a large picture—is full of figures. The expression of sorrow and passion in Dido and her attendants is of the utmost power, the colouring glowing and deep. St. Petronilla, in the Gallery of the Capitol, is of a more superficial character, but painted in a masterly manner. St. Peter raising Tabitha, in the Pitti Palace, though of smaller dimensions, is a *chef-d'œuvre*. A Madonna in the clouds, adored by several saints, is in the Louvre. The Incredulity of Thomas, in the gallery of the Vatican, is also a distinguished work; the profile of the Saviour especially is very noble in expression. A large Madonna and Child enthroned, with the infant Baptist on pedestal of throne, in the Palazzo Brignole Sala, Genoa, is a very fine specimen. The same may be said of a picture with SS. Chiara and Francis kneeling below, in the Parma Gallery.

At a later period *Guercino*, like *Guido*, adopted a softer style, in which he produced a fascinating effect by a delicate combination of colours. His works of this time have a certain sentimental character, which in some instances is developed with peculiar grace. Among the best are the Hagar and Ishmael, in the Gallery at Milan, and a Sibyl in the Tribune at Florence; also several pictures in the Louvre and in English galleries. In the Louvre-Campana Collection is a fine portrait of Pope Gregory XIII. by *Guercino*. In his later works the same insipidity observable in *Guido* frequently appears; a repulsive mannerism takes the place of sentiment, and the colouring is pale and washy. *Guercino* also practised landscape-painting, and acquired in this department a beautiful and rich style of colouring.

Several painters of the *Gennari* family, among whom *Benedetto* was the most remarkable, were scholars and imitators of *Guercino*.

Giovanni Lanfranco (1581–1647). In the hands of this painter the art again degenerates into mere mechanism, an effort to produce effect by dexterity and superficial means;

abrupt contrasts of light and shade; grouping according to school precepts rather than according to the nature of the subject; foreshortenings without necessity, merely as a display of drawing; and countenances which, notwithstanding the tension of every feature, express nothing: these are the elements of *Lanfranco's* art. Even the study of nature is neglected, and the severity and solidity of the *Carracci* begin to disappear—the sole merit of a facile and cheerful colour excepted. Yet *Lanfranco* was more popular than perhaps any other artist of the school: many considerable cupola-decorations were executed by him; for example, those of S. Andrea della Valle in Rome; and those in the Tesoro at Naples, where he alone successfully maintained his position against the Neapolitan artists. Where the subject permitted of a naturalistic conception he is generally most successful. His St. Louis feeding the Poor, formerly in the Manfrin Gallery, Venice,* is a good picture of this kind; also the Liberation of St. Peter, in the Colonna Palace, Rome. On the other hand, his St. Cecilia, in the Barberini Palace, with her bold expression and vulgar action, may serve as a specimen of this artist's worst style.

The following are among the less celebrated scholars of the *Carracci*. *Alessandro Tiarini*, chiefly distinguished by clever execution: many of his best pictures are in the Gallery of Bologna.—*Lionello Spada*, a powerful painter, who happily combined the more dignified conception of the *Carracci* with the vigour and truth of *Caravaggio*. *Giacomo Cavedone*, also a very able painter: an excellent picture by him is in the Bologna Gallery.—In addition to these may be mentioned the landscape-painter *Francesco Grimaldi*, who imitated the decorative style already mentioned as characterising the landscapes of *Annibale Carracci*. A series of pictures by him is in the Borghese Gallery, Rome: a good specimen is also to be seen in the Berlin Museum.—The fruit-painter, *Il Gobbo da' Frutti* (the Hunchback of Cortona), properly speaking *Pietro Paoli Bonzi*: large and excellent fruit-pictures by him were at Alton Towers.

Bartolommeo Schedone of Modena, who died at an early

* Now in the possession of — Oakely, Esq.

age in 1615, is also said to have formed his style under the influence of this school. In his earlier works the study of *Correggio* is chiefly apparent, but the sharpness and severity of *Schedone* form an unfavourable contrast to the refined style of that master. He is more pleasing in works which are independent of this influence, and which are characterised by a straightforward imitation of nature in the manner of the *Naturalisti*. Several interesting pictures by *Schedone* are in the Museum at Naples, where indeed most of his works are collected: two, representing the distribution of alms to the poor, are especially worthy of notice.

Gio. Battista Salvi, surnamed *Sassoferrato* from his birth-place (1605–1685), is also said to have been formed by scholars of the *Carracci*, and chiefly, it is supposed, by *Domenichino*. He is, however, a tolerably independent artist, free from the ideal feebleness and emptiness of the later followers of the *Carracci*. He rather imitated, and not without success, the older masters of the beginning of the sixteenth century, and has indeed a certain affinity with them in his peculiar, but not always unaffected, gentleness of mien. We have already mentioned his free copies after *Raphael's* Madonna with the Pink, and *Titian's* picture of the Three Ages. He copied also from *Pietro Perugino*, a master who, in those times, was somewhat depreciated. Pictures of this kind, with an excellent copy of *Raphael's* Entombment, are in S. Pietro at Perugia. His own original works have no particular depth, but are smooth, pleasing, and often of great sweetness of expression, which occasionally degenerates into sentimentality. The Madonna and Child were his constant subject; in some of these pictures he appears to great advantage; every large gallery possesses one or more of them. The Holy Family also, in their domestic character, was a favourite subject, in his treatment of which he appears to have been the forerunner of the modern romantic school; for example, in a picture of this kind, in the Public Gallery at Naples, the Madonna is represented sewing, Joseph planing wood, and the youthful Christ cleaning the room. His most celebrated picture is the Madonna del Rosario, in S. Sabina at Rome. The expression of St. Domenick is of a high order

of pathos. *Sassoferrato* finished his pictures, as his tendency would lead us to expect, with great care and minuteness.

Other Eclectic schools appeared in Italy simultaneously with the school of the *Carracci*—that of the *Campi*, for example, at Cremona, which flourished in the middle and toward the end of the sixteenth century. The head of this school is *Giulio Campi* (1500-1572): he was originally taught by *Giulio Romano*, but afterwards followed the manner of several of the great masters. His altar-piece in S. Abondio, Cremona, with SS. *Nazzaro* and *Celso*, and two *Amorini* in the foreground, is a powerfully coloured picture, though defective in drawing. *Giulio* educated his brother *Antonio*, a more mannered artist, and *Bernardino Campi*, another relative. The works of *Bernardino* are principally to be found in Cremona. A *Pietà*, in the Louvre, shows the study of *Raphael* in the noble form of the Virgin, and of *Correggio* in the warmth of the colouring, though it is tasteless in composition. *Sofonisba Anguisciola* was his scholar: Count *Raczynski* of Berlin possesses an excellent family picture by her.

A third Eclectic school is that of the *Procaccini* at Milan; it rose to greater importance than that of the *Campi*, owing to the patronage of the *Borromeo* family. Its founder, *Ercole Procaccini* (1520-1590), was born and educated at Bologna, and flourished in the second half of the sixteenth century. His works are not very remarkable, but they evince a care and industry which perhaps preserved him from the degenerate mannerism of the time, and well fitted him for the office of a teacher. His best scholar was his son *Camillo*, who flourished about the beginning of the seventeenth century. In the works of this artist we find, together with the study of the older masters, a particular and sometimes successful imitation of *Correggio* and *Parmigianino*, united with a clever conception of nature. He is, however, very unequal: a great facility in conception and execution led him into frequent abuse of his talents, particularly in the works which he executed out of Milan. His better pictures are in the churches and galleries of that city; in these a peculiar gentleness occasionally reminds us of the manner of *Sassoferrato*. A *Madonna* and Child, in S. Maria del Carmine, and an

Adoration of the Kings, in the Brera, both deserve notice. *Giulio Cesare Procaccini*, the brother of *Camillo*, applied himself also to the imitation of *Correggio*, and in small cabinet pictures not without success. There is a good specimen in the Berlin Museum—the Angel appearing to Joseph in a Dream; other works by him are at Milan. This artist too is very unequal, and is frequently mannered. *Leon Bruno*, a Mantuan painter, also imitated *Correggio*.

Of the numerous descendants of the school of *Procaccini* the most distinguished is *Giovanni Battista Crespi*, surnamed *Il Cerano* from his birthplace (1557–1653). This artist, though not free from mannerism, is powerful. There are excellent pictures by him in the Brera, and a clever one in the Museum of Berlin.—His son and scholar, *Daniel Crespi*, is a less distinguished artist, but there is a series of clever portraits by him in S. Maria della Passione at Milan.—*Enea Salmeggia*, surnamed *Il Talpino*, also belongs to the school of the *Procaccini*, having first studied with the *Campi*. He deserves notice from his agreeable reminiscences of *Correggio* and *Leonardo da Vinci*. Several of his pictures are in the Brera. The school afterwards degenerated into a superficial manner, with a total want of character. To this period belongs *Ercole Procaccini* the younger.

The efforts of *Baroccio* at Rome to get up a certain eclectic opposition to the mannerism of the day we have already noticed (p. 566); but he and his Roman scholars became mannerists themselves in turn. Some Florentines who joined his school towards the end of the sixteenth century were, however, more successful, and finally developed an eclectic style of their own. This late Florentine school is distinguished by great richness of colouring, and by a successful representation of beauty. But its merits are confined to single figures; in composition it rarely attains any excellence.

The most important follower of *Baroccio* is the Florentine *Ludovico Cardì da Cigoli* (1559–1613); he is distinguished by a delicate and warm colouring, but in expression frequently degenerates into extreme sentimentality or exaggerated passion. The gallery of the Uffizi possesses many of his works. One of the most important, the Martyrdom of

St. Stephen, is as excellent in colouring as it is violent and confused in action and expression. He frequently painted the subject of St. Francis: his best picture, the *Ecce Homo*, with several figures life-size, is in the Pitti Palace. This is a work of the highest order. A beautiful little picture of the Flight into Egypt is in the Louvre. Among his scholars are *Gregorio Pagani*, *Domenico da Passignano*, *Antonio Bileverti* (properly speaking *Bilevelt of Maestricht*) (by whom there is a charming picture of the young and old Tobit with the angel, in the Pitti Palace), and many others. *Domenico Feti*, the Roman, who inclines to the manner of the *Naturalisti*, has left a number of good, small *genre* pictures, of Biblical subjects; several are in the Dresden Gallery: also a mourning figure of excellent expression—in the Louvre it is designated as a Magdalen—in the Academy at Venice as “Melancholy.” An animated and effective specimen of this painter is a portrait, believed to be his own, at Castle Howard.

Cristofano Allori, a Florentine, son of *Alessandro Allori*, already mentioned, belongs to the same general school (1577–1621). He is one of the best artists of his time, and in some works rises far above the confined aim of his contemporaries, displaying a noble originality. His most finished picture is in the Pitti Palace, and represents Judith with the head of Holofernes; she is a beautiful and splendidly attired woman, with a grand, enthusiastic expression. The countenance is fine and Medusa-like, and conveys all that the loftiest poetry can express in the character of Judith. In the head of Holofernes it is said that the artist has represented his own portrait, and that of his mistress in the Judith. There are several repetitions of this picture: one, of the same size, is in the Belvedere at Vienna: a second, of small dimensions, very delicately executed, is in the Uffizi. In the Louvre there is an animated and truthful historical picture—Isabella of Milan pleading with Charles VIII. for peace for her father. Mr. Wells’s collection also contained a noble and grandly-conceived St. Cecilia, little inferior to his Judith, there attributed to *Domenichino*. Good portraits by this master often occur.

A large picture by *Jacopo (Chimenti) da Empoli* (1554–1640) is in the Uffizi; in noble conception and truth and glow of colour it reminds us of the best old Florentine masters. A saint, in magisterial costume, is seated on a throne; on each side are the donor's family. In the same gallery is a representation of the First Person of the Trinity creating Adam. A picture by *Matteo Rosselli* (1578–1650) is in the Pitti Palace; it represents the Triumph of David, and is distinguished by a freshness of life and beauty which entitle it to be classed with the happiest of *Domenichino's* creations. *Matteo* formed a numerous school. *Giovanni da S. Giovanni* (called *Manozzi*), *Baldassare Franceschini* (*Voltterranno giovane*), and *Francesco Furini*, are among the best of his followers. These artists, if unequal to their master, have left pleasing works in one department at least, viz. in portrait-painting. An excellent Hunting-party by *Giovanni* is in the Pitti; also a tasteless picture by the same artist in the Uffizi, representing Venus arranging Cupid's hair with a comb. Five good frescoes of a naturalistic character are in the cloister near Ognissanti at Florence.

Carlo Dolce (1616–1686), also from the school of *Matteo Rosselli*, is about equal in merit to his contemporary *Sassoferrato*. He also limited himself to the confined circle of Madonnas and Saints, and in these subjects displayed a peculiar gentleness, grace, and delicacy. He is distinguished from *Sassoferrato* by a greater degree of sentimentality, which is sometimes pleasing, but it frequently degenerates into insipidity and affectation. His works are not rare in galleries: among the best are a Madonna and Child in the Pitti, a St. Cecilia in the Dresden Gallery (several repetitions are in other places), and a St. John the Evangelist in the Berlin Museum. His head of the young Christ is frequently seen. One of his best examples is the young Christ, a boy of about seven or eight, full length, holding in one hand a vase of flowers, the other hand extended to the spectator; with signature; in the possession of M. Forges, Nice. *Carlo Dolce* repeats himself often, and introduces the same motive in various forms—as a Madonna, a Magdalen, or St. Apollonia, &c. Of his historical pictures we know

only one of importance—St. Andrew praying by the Cross before his Execution, inscribed 1646, in the Pitti. A similar picture by *Carlo Dolce* is in the collection of the Earl of Ashburnham. The deep devotion of the saint is finely contrasted with the gestures of the executioners. The painting is solid, and the hands, as in all *Carlo Dolce's* pictures, of the most admirable form. On the other hand, *Diogenes with his Lantern*, in the same gallery, shows how little the painter had a turn for humorous subjects.

In the course of the seventeenth century, a new mannerism hastened the decay of the now nearly extinct influence of the Eclectic school. The principal founder of this pernicious style, which chiefly aimed at filling space with the least cost of labour, was *Pietro Berettini da Cortona* (1596–1669). The intrinsic meaning of his subjects he altogether disregarded: even his thorough knowledge of nature he turned to no purpose, but contented himself with dazzling and superficial effects, with contrasts of masses, florid colouring, and violent lights. In spite of this he scarcely succeeds in concealing his own great natural talents, and even in his most mannered works we recognise a great inventive power. He lived and worked at Florence and Rome: the allegorical paintings on the ceiling of a large saloon of the Palazzo Barberini, in Rome, are his chief works.* In both cities he left a large number of scholars, who faithfully adhered to his style, and thus dictated the taste of the eighteenth century. We shall return to them.

Contemporary with this corruption of art, we remark a general decline of Italian power in every department—politics, church, and literature.

CHAPTER II.

THE NATURALISTI.

THE hostility of the *Naturalisti* to the Eclectics, particularly to the school of the *Carracci*, has already been alluded to.

* Barberinæ aulæ fornix Romæ eq. Petri Berettini Cortonensis picturis admirandus. J. J. de Rubeis ed.

It manifested itself not only by means of the pencil, but, as we have seen, had recourse to poison and the dagger. The *Naturalisti* were so called from their predilection for common nature—for direct imitation. But this taste does not appear to have been merely accidental with them, or as a consequence of any particular mania for originality; on the contrary, it is founded on a peculiar feeling, which displayed itself in full force (and it must be confessed too exclusively) for the first time in their works. Strong passions are the chief subjects of their representations. The forms which they bring before us are not those of nature in a refined state, as with the great masters of the beginning of the sixteenth century—a nature in which beauty is the evidence of moral harmony, and the feelings of love or hatred seem the indications of a godlike energy. Their types lack alike this physical elevation and this divine impulse; and even when no animated scene is represented, the spectator feels that they are capable of the wildest excitement. But in the devotion to this one aim, and in rejecting the soberer ideal of their contemporaries, the *Naturalisti* carried their peculiar style of Art to a perfection which, in its effect on the feelings, far surpasses most of the works of the Eclectics. Their style of imitation, when displayed in all its extravagance, might be called *the poetry of the repulsive*. Hence their imitation of common nature as connected with the lower qualities; hence the sharp, abrupt lights and dark shadows (particularly the dark backgrounds) which are employed in their works.

The chief master of this style was *Michelangelo Amerighi da Caravaggio* (1569–1609), an artist whose wild passions and tempestuous life were in keeping with his pictures. He resided principally in Rome, but at a later period went to Naples, Malta, and Sicily. Notwithstanding his vulgarity of conception, his works display a peculiar breadth, and, to a certain extent, even a tragic pathos, which is especially assisted by the grand lines of his draperies. It is not only his vividly falling and confined lights, or the tints of his carnations, borrowed, as is supposed, from *Giorgione*, or the coarse superficialities of the Naturalistic school, which account for the effect which his pictures produce, but it is

a characteristic and original force, indicating a powerful nature, which, in spite of all inferiority, claims a certain kindred with that of *Michael Angelo* himself. Still it is true that his manner of transforming sacred subjects into scenes of earthly passion was carried too far, even for those times, so that several of his pictures were expelled from the altars they occupied. The paintings on the walls of a chapel in S. Luigi de' Francesi, at Rome, belong to his most comprehensive works. The Martyrdom of St. Matthew, with the angel with a palm branch squatting upon a cloud, and a boy running away, screaming, though highly animated, is an offensive production; on the other hand, the Calling of the Apostle may be considered as a *genre-picture* of grand and characteristic figures. The Beheading of the Baptist, in the Cathedral at Malta, is one of *Caravaggio's* master-works. The Judith, with attendant and head of Holofernes, in the La Motta Gallery, is also a fine specimen. Another celebrated picture by the master is an Entombment of Christ, in the Vatican; a picture certainly wanting in all the characteristics of sacred feeling, and too much like the funeral ceremony of a gipsy chief, but, nevertheless, full of solemnity. There is, however, room, even within these limits, for mastery of representation, and for striking expression. A figure of such natural sorrow as the Virgin, who is represented exhausted with weeping, with her trembling, outstretched hands, has seldom been painted. The Holy Family, remarkable for its gigantic style, in the Borghese Gallery, Rome, is also a grand picture, but it again has only the air of a wild gipsy *ménage*. This want of harmony between the theme and its treatment is of course no longer striking where the subject is not of a sacred character. *Caravaggio* succeeds best in scenes of sorcery, murder, midnight treachery, &c. One of his best pictures of this kind is the Dishonest Gamester, of which there are many repetitions; the best is in the Sciarra Palace, Rome. Another *chef-d'œuvre* of this kind is in the Gallery of the Capitol; it represents a female soothsayer, telling the fortune of a youth from his hand, and looking at him at the same time with a sensual expression. Both these motives

are united in a picture in the Manfrin Gallery, Venice. Single figures by him also have a charm of a *genre* kind; for instance, Geometry (a ragged girl smiling, as she plays with a pair of compasses), in the Spada Palace, Rome. To this class also belongs a masterly picture in the Berlin Museum, representing Earthly Love: a boy with eagle's wings, daring and reckless in character and action, rising from his couch, tramples books, musical instruments, a laurel-wreath, and other attributes of the kind, under his feet. An old woman winding thread, with a young woman sewing at her side, have, by the nimbus round their heads (though it is a question if it were not subsequently added), assumed the characters of a St. Anna and the Virgin. In similar manner a pretty girl sitting sorrowfully next a casket of jewels (in the Doria Palace) is made to represent a Magdalen. Among his portraits is one in the Berlin Museum, and another, Vignacourt, the Grand Master of Malta, in the Louvre, both of the finest warmth of colouring, and of striking effect.

Caravaggio had several scholars and followers: of these two Frenchmen are particularly distinguished—*Moses Valentin* and *Simon Vouet*. The Martyrdom of SS. Processus and Martinianus in the Vatican (also executed in St. Peter's in mosaic) is by *Valentin*; a worthless picture. On the other hand, a large Decollation of the Baptist, in the Sciarra Gallery, is an excellent historical picture of striking truth. Joseph interpreting Dreams, in the Borghese Gallery, is also particularly distinguished for fine colouring in the manner of *Guercino*. *Carlo Saraceno*, a Venetian, was also a follower of *Caravaggio*, without entirely throwing off the influence of his native school. Among his pictures in S. Maria dell' Anima at Rome, the miracle of S. Bruno is remarkable for a beautiful effect of colour and a mild grace, otherwise rare in the school of *Caravaggio*. Another picture of great beauty (in the Manfrin Gallery, Venice) is a Judith looking thoughtfully out of the picture, as she lowers the head of Holofernes into a cloth which her old servant, in the greatest astonishment, holds extended with her teeth and her right hand.

The *Naturalisti* appeared in their greatest strength in Naples, where they perseveringly opposed the followers of the *Carracci*. This appears to have been volcanic ground, for it was in this very locality, predestined to be the scene of the triumphs of this school, that *Polidoro da Caravaggio*, as before said, first broke out into wild naturalism. At their head was *Giuseppe Ribera*, a Spaniard, hence called *Lo Spagnoletto* (1593–1656). He formed his style chiefly after *Caravaggio*; but in his earlier works we find, with many reminiscences of the Spanish school, a successful study of *Correggio* and the great Venetian masters: to these studies he is indebted for his peculiar vivacity of colour, even in his later works. His *Pietà*, with the Marys and disciples, in the sacristy of S. Martino, at Naples, is a masterly production, and rivals the best specimens of Italian art. The Madonna, who kneels behind the dead Christ, is strikingly beautiful. In the choir of the same church is a Last Supper by *Spagnoletto*, much in the manner of *Paul Veronese*, and containing many excellent parts; the figure of Christ is especially successful. A few other works of this, his best period, are also preserved at Naples. His large Adoration of the Shepherds, though a late picture (1650), may be mentioned here. His works abound in the Madrid Gallery, where his Jacob's Ladder and the Immaculate Conception are among the best. In general, his pictures exhibit a wild, extravagant fancy: this is apparent in his numerous half-figures of apostles, prophets, anchorites, philosophers—all angular, bony figures—and still more in his large historical pictures. In these he delights in the most horrible subjects—executions, tortures, martyrdoms of all kinds. A very masterly picture of this kind, representing the preparation for the martyrdom of St. Bartholomew, is in the Berlin Museum; in this instance the spectator feels a shuddering interest, while pictures by the master elsewhere, which represent the Saint half-flayed, excite nothing but repugnance and disgust. Particularly unpleasant also, one and all, in spite of the greatest mastery of representation, are *Ribera's* mythological scenes: for instance, his *Silenus* in the Public Gallery at Naples; and his *Venus lamenting*

over the body of Adonis, in the Corsini Gallery, Rome. In subjects of this kind, where either grandeur and beauty, or cheerful humour, are indispensable, he was least likely to please. Most of his works have blackened with time; many, however, which bear the name of *Spagnoletto* in galleries, are by his scholars, who imitated his manner and repeatedly copied his productions.

Contemporary with *Spagnoletto* in Naples were a few artists, who rather followed the manner of the *Carracci*, but were considerably influenced at the same time by the *Naturalisti*. To these belong *Belisario Corenzio*, a Greek, originally formed in Venice in the school of *Tintoret*—and *Giambattista Caracciolo*: their works are frequent in Naples.

Massimo Stanzioni (1585–1656), a scholar of *Caracciolo*, appears to have formed his style from the works of *M. A. da Caravaggio* and *Spagnoletto*, of whom we are reminded in many of his pictures. But in some works he manifested a much nobler feeling than any of the masters of this style, particularly in his paintings in the chapel of S. Bruno in S. Martino, at Naples, which contains, as we have had occasion to mention, the most valuable specimens of the Neapolitan school of the seventeenth century. In these we find an elevated beauty and repose, a noble simplicity and distinctness of line, united with such excellent colour, as are rarely to be met with in this period. *Stanzioni* was persecuted by the passionate *Spagnoletto* with not less bitterness than the foreign artists. He had painted, over the principal entrance of S. Martino, a Dead Christ, between the Marys; the picture having become rather dark, *Spagnoletto* persuaded the monks to allow him to wash it, but injured it so seriously with a corrosive liquid, that *Stanzioni* refused to restore it, in order that this scandalous piece of treachery might be known to all. *Stanzioni* formed many scholars; but the best of them, *Domenico Finoglia*, *Giuseppe Marullo*, and others, rather inclined to the manner of *Spagnoletto*. There are numerous small wall-pictures by *Finoglia* in the lesser spaces of the Certosa of S. Martino at Naples. This splendid monastery, towering high above Naples, on the

steep rock of S. Elmo, combines the greatest treasures of Neapolitan art.

Among the less important *Naturalisti* of this time are *Mattia Preti* (*Il Cavaliere Calabrese*), originally a scholar of *Guercino*; and the Genoese, *Bernardo Strozzi*, surnamed *Il Prete Genovese*. The Neapolitan *Andrea Vaccaro*, a follower of *M. A. da Caravaggio*, sometimes attains, in his single figures of Saints, a simple grandeur and a beautiful expression. The Public Gallery at Naples contains a number of these.

From the school of *Spagnoletto* arose two artists, who introduced a peculiar style. These were *Aniello Falcone* and *Salvator Rosa*: the latter soon left his master and studied under *Aniello*, who was the first considerable painter of battle-pieces, and the founder of a large school. This school distinguished itself also in political history, for it took part in the insurrection of Masaniello against the Spaniards, as an organized band under the name of "*La Compagnia della Morte*." After the death of Masaniello it was dissolved. *Aniello* went to France, *Salvator* to Rome.

Salvator Rosa (1615–1673) displayed a remarkable versatility: he painted history, *genre*, and landscape, and was, besides, a poet and musician. Many of his works are in the Pitti Palace, and in English galleries. In history, he followed the style of the *Naturalisti*, and often treated it successfully. Some of his pictures of this class, it is true, want interest and importance, as, for instance, several in the Naples Gallery, and in the collection of the Prince of Salerno, at Naples; some are, indeed, merely academy figures, as the Prometheus in the Corsini Palace, at Rome. Others, again, are impassioned and characteristic. The best of this kind is the Conspiracy of Catiline, in the Pitti, with figures taken immediately from the excitable Neapolitan life, dressed in ancient Roman costume. Among his single characteristic figures two pictures in the Grosvenor Gallery, Diogenes and Democritus, are distinguished: the last is placed in a scene of deep and dark solitude, surrounded with skeletons, statues, &c., of fantastic grandeur of effect. *Salvator* is very great in portraiture; in this department also he followed the

Naturalisti. The wild, gloomy portrait of a man in armour, in the Pitti, is almost comparable to Rembrandt. In battle-pieces he improved on the manner of *Aniello Falcone*, and occasionally produced excellent works of this kind. An admirable battle-piece, with an angry yellow light, is in the Louvre; an inferior one in the Pitti.

In landscape *Salvator Rosa* appears to have formed his style with tolerable independence. It was not till his later Florentine period that we fancy we trace the influence of *Claude Lorraine*. In some of his works appear the same ideal treatment, the same serenity of atmosphere and simple purity of line which are observable in *Claude's* pictures. A large and splendid coast scene of this kind is in the Colonna Gallery, Rome. In other pictures of this description, however (for instance, in two large decorative marine pictures, in the Pitti), we observe a certain air of constraint and insipidity: he displays more beauty and originality in wild mountain scenes, lonely defiles, and deep forests; but most of all in landscapes of smaller dimensions, where this fantastic conception of nature is more concentrated. In these he usually introduces hermits, robbers, or soldiers, who assist the general effect of the picture, and add to the impression of loneliness, desolation, and fear. (It is well known that *Salvator* himself in his youth was associated with bandits in the wildest part of Lower Italy.) Excellent pictures of this kind are in the Public Gallery of Augsburg. In other works again the landscape becomes subordinate, and the figures form the principal subject of the picture: in these the fantastic, poetic conception of the artist appears in all its originality. A Warrior doing Penance is one of his favourite subjects. Another subject is a desolate scene, with a wooden cross erected in the branches of a tree, under which a warrior lies extended, partly naked, but wearing his helmet and some detached plates of armour; his feet and hands so bound that the latter are raised towards the cross. An excellent repetition, with several variations, is in the Gallery at Vienna. The so-called *Selva de' Filosofi*, in the Pitti, belongs to this class. A small sea-piece, in the Berlin Museum, is also unique of its kind as a representation of the wildest

powers of nature : a fearful storm is raging on a steep rocky coast ; a vessel is being carried by the waves upon the rocks, directly opposite the spectator.

Salvator Rosa formed two landscape-painters : *Bartolommeo Torregiani*, a Roman, who, like his master, sometimes reminds us of *Claude* ; and the Neapolitan, *Domenico Gargioli* (*Micco Spadaro*), who also attempted small figures ; many works by this artist are met with in Naples, namely, in the Public Gallery. They are historically interesting as representations of contemporary events. The whole tragedy of *Masaniello*, and the plague of 1656, have found a true delineator in *Spadaro*.

A good Sicilian master of this time, *Pietro Novelli*, called *Monrealese*, may also be named here : he appears to fill up the space between the Spanish painters and *Caravaggio*. The Marriage at Cana, in the refectory of the Benedictines, at *Monreale*, is considered his best picture. There are many good portraits by him in Rome.

The style of *genre* and battle-painting was also followed by some other artists of the time. *Michael Angelo Cerquozzi* (*Michael Angelo della Battaglie*) (1602-1660) is highly distinguished in battle-pieces, and more particularly in scenes from low life, in the style of *Peter van Laar* (then enjoying great popularity in Rome). Not only in general *naïveté* and humour, but also in careful completeness, and in masterly treatment of colour, may he occasionally be put on a par with the best Netherlandish painters. It was not the beauties and prettinesses of Italian life, the gay costume, &c., which attracted him, but the tattered Lazzaroni, in their picturesque and harmless character—for the artist then little knew that painting could be used as a means of social incitement to sedition. An excellent picture by him, representing the entry of one of the popes into Rome, is in the Berlin Museum. Another, in the Spada Palace at Rome, viz. the touching picture of the Dead Ass : a man is carrying away the saddle and turning once more to look at the faithful animal : an old woman has just wiped her eyes with her apron, a girl is kneeling with a sorrowful mien. The Frenchman, *Jacques Courtois*, or *Bourguignon* (*Jacopo Cortese*, *Borgognone*) (1621-

1671), one of the most celebrated of the battle-painters, was a scholar of *Cerquozzi*. His battle-pieces are often clever and animated, but very slight in execution. It must be remembered, however, that pictures by a number of his imitators bear his name. Two of his original battle-pieces are in the Borghese Palace.

The energy of the Neapolitan artists of this period was not imitated by their successors, who chiefly followed the manner of *Pietro da Cortona*, and introduced a similarly vicious style into Neapolitan Art. To these belongs one of the greatest geniuses of modern Art, the rapid painter *Luca Giordano*, surnamed *Fa Presto* (1632-1705). No painter ever made a worse use of extraordinary gifts. Beauty, character, dramatic life, glow of colouring, all are seen in his pictures, but a slight and rapid mode of execution was all he cared for, and to this he sacrificed every other quality. In burlesquely-treated subjects this perverse kind of self-injustice is less objectionable. For instance, we can look with delight at that colossal fresco in the church de' Gerolimini, at Naples, where Christ is driving the Lazzaroni-like buyers and sellers down the double steps: on the other hand, it is with a certain melancholy that we trace his high gifts in the ceiling-frescoes of S. Martino, and in the Judgment of Paris, in the Berlin Museum, and compare such specimens with those pictures which he executed by the dozen.

Among the Venetians of the seventeenth century we find much mannerism, together with the influence of foreign Art, yet the peculiar tendency of their school (generally modified by the style of the *Naturalisti* of the time) still predominated, and was the means of producing some meritorious works.

Jacopo Palma giovane (1544-1628), of whose works Venice is full, evinces, notwithstanding his mechanical manner, much talent, and is sometimes beautiful in details, particularly in his heads. Some of his best pictures are in the palace of the Doge and in the Academy; many more are in the churches; a good Madonna with Saints is in S. Francesco della Vigna; a St. Catherine Rescued from the Wheel, in the Frari.

Giovanni Contarini, a later artist, appears to be an imitator of *Michael Angelo*. His contemporary, *Carlo Ridolfi*, whose works are less mannered, distinguished himself as an historian of the Venetian school.

The most important artist of this school in the seventeenth century was *Alessandro Varotari* of Padua, surnamed *Il Padovanino* (1590-1650). Far from falling into the extravagance of *Tintoret's* followers, *Padovanino* was attracted to the study of *Titian*. The spectator, however, feels, as in the instance of *Cigoli* and his fellow-artists, that this sense of beauty was something mannered and conscious, not perfectly artless, though far also from being merely coldly academic. In this respect a comparison between the female half-length figures of *Padovanino*, in the Accademia, Venice, with *Titian's* pictures, is highly interesting. That gallery contains also his principal work, the Marriage of Cana—partly in the manner of *Paul Veronese*. The same beauty, with a noble expression of unearthly longing, is presented to us in the picture of a Saint in Deacon's Orders, in the moment of ecstacy, also in the Accademia. *Pietro Liberi*, another Paduan, is a less pleasing artist. *Alessandro Turchi*, a Veronese, surnamed *L'Orbetto*, by the finish and grace of his pictures, occupies a not unimportant place among the artists of this period. In the same way as *Padovanino* reminds us of *Cigoli* and *Allori*, does *L'Orbetto* recall *Matteo Rosselli*: for instance, in his picture of the Fine Arts, in the Colonna Palace at Rome. Other pictures by him are at Dresden.

We can only slightly touch upon the later fate of Italian Art. With the close of the seventeenth century all independence of feeling had vanished from almost every school. One general level of style, partaking mostly of that of *Pietro da Cortona*, characterised, with few exceptions, the numerous and much-employed Italian artists of this period. To these we may, without injustice, apply the term "scene-painters," not only because it was their chief aim to fill large spaces in the shortest possible time with the most striking and

attractive effects, and that without reference either to their own gifts or to the true forms of nature, but also because they regarded the varieties of *genre*, still-life, and flower-painting, from a merely decorative point of view, in contradistinction to the Netherlandish painters, who studied the true nature of such art. These forms of art, therefore, scarcely ever attained any real development in Italy, and have to this day the appearance of a spurious kind of historical painting.

Not that this period, degenerate as it might be, was devoid of considerable talents and technical powers: we may cite among the scholars of *Pietro da Cortona* the sometimes truly pleasing *Gianfranco Romanelli* (died 1662) and *Ciro Ferri* (died 1689), as well as his imitator *Benedetto Luti* (died 1724); among the scholars of *Andrea Sacchi*, *Filippo Lauri* (died 1694); among the Venetians, the mannered but not ungifted *Pietro Vecchio*, *Carlo Lotti* (properly *Loth* of Munich), scholar of *Liberi* (died 1698), *Pietro Rotari* of Verona (died 1762); with the occasionally happy imitator of *Paul Veronese*, *Marco Ricci* (died 1729); *Gio. Batt. Tiepolo*, an artist of fantastic imagination (died 1770), and *Pietro Longhi*, a *genre* painter (died 1762): finally, among the followers of *Luca Giordano*, *Paolo de Matteis* (died 1729), *Seb. Conca* (died 1764), and *Francesco Solimena* (died 1747).

As regards the other departments of art, neither *Gio. Benedetto Castiglione* (died 1670), painter of still-life and animals, nor *Mario de' Fiori* (died 1673), flower painter, nor *G. Paolo Panini* (died 1764), architectural painter, can be in any way compared with the contemporary Netherlandish masters in those walks. The most successful was the architectural painter *Antonio Canale*, called *Canaletto*, known by his views of Venice and her canals. He also came to England, and has left views of parts of London, and of Warwick Castle. His nephew *Bernardo Belletto*, and others of his family, imitated his style in the same class of subjects; but the works of *Canaletto* are distinguished by their superiority.

CHAPTER III.

RECENT EFFORTS.

AFTER the middle of the eighteenth century a desire for severer study again appeared amid the confusion of styles that divided Italian art. This desire was especially awakened by foreigners; by Winckelmann, who first felt and communicated the spirit of the antique in all its depth; and by *Raphael Mengs*, whose works exhibit a new form of eclecticism. This aim is also apparent in the works of *Pompeo Batoni*,* among which an altar-picture representing the fall of Simon Magus, in S. Maria degli Angeli, Rome, deserves to be mentioned with honour.

But no important consequences followed this new impulse. Toward the close of the century, the French painter *David* was considered the first master of modern art, and the painters of Italy followed in the path he had opened. Numerous works appeared in the beginning of the nineteenth century, which evince the same predilection for the antique, and the same influence of the French stage—the circle in which the genius of *David* moved. *Pietro Benvenuti*, of Perugia, is the best of these artists: his *Judith* displaying the head of *Holoernes* to the assembled people, in the *Duomo* of *Arezzo*, his *Pyrrhus* killing *Priam* after the taking of *Troy*, in the *Palazzo Corsini*, *Florence*, are among the more meritorious works which may be said to have emanated from *David's* school. Single works also, by *Andrea Appiani*, exhibit a simple grandeur devoid of the theatrical character of the French school; such as his frescoes in the palace at *Milan*. *Vincenzo Cammuccini* was also one of the best masters in this style. This form of art, however, died away in Italy as elsewhere, and was succeeded by a period in which, though exhibitions in the modern fashion were annually held, the traveller in vain sought for any works of real interest or

* Cav. O. Boni, *Elogio del Cav. Pompeo Batoni*. Roma, 1787.

promise. But matters have altered since the liberty and unity of Italy were achieved; and though her sons have tasks before them more earnest and urgent than the cultivation of the arts, yet it may be truly said that rising Italian artists bid fair to stand soon on the same level with other modern painters: their efforts, it is true, are confined to easel-pictures in various walks of art, and, for the present, no indication of any higher form of revival is apparent. We give a few names of living men who have won a local celebrity:—

Gamba, historical painter, and *Quadronno*, painter of *genre*, at Turin. *Bertini*, *Pagliano*, *Valaperta*, and *D. Induno*, historical painters; *G. Induno*, *Bianchi*, and *Giuliano*, painters of *genre*, at Milan. *Malatesta*, historical painter, at Modena. *Clerici*, painter of *genre*, at Reggio. *Ussi*, a fine historical master, and *Sorbi*, painter of *genre*, with others, at Florence. *E. and G. Cecchini*, both landscape and marine painters, at Venice. *Fortuni*, historical painter, at Rome. *Morelli* and *Altamira*, historical painters, at Naples.

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* The index has not been compiled by Lady Eastlake.

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